KISS AND THE CREEPY REPORTER PAGE 4

HIT PARADER

CDC 00045

$1.25 NOVEMBER 1980

CHARLTON PUBLICATIONS

WORDS TO THE LATEST HIT SONGS!

EXCLUSIVE CHAT

HEART TO HEART

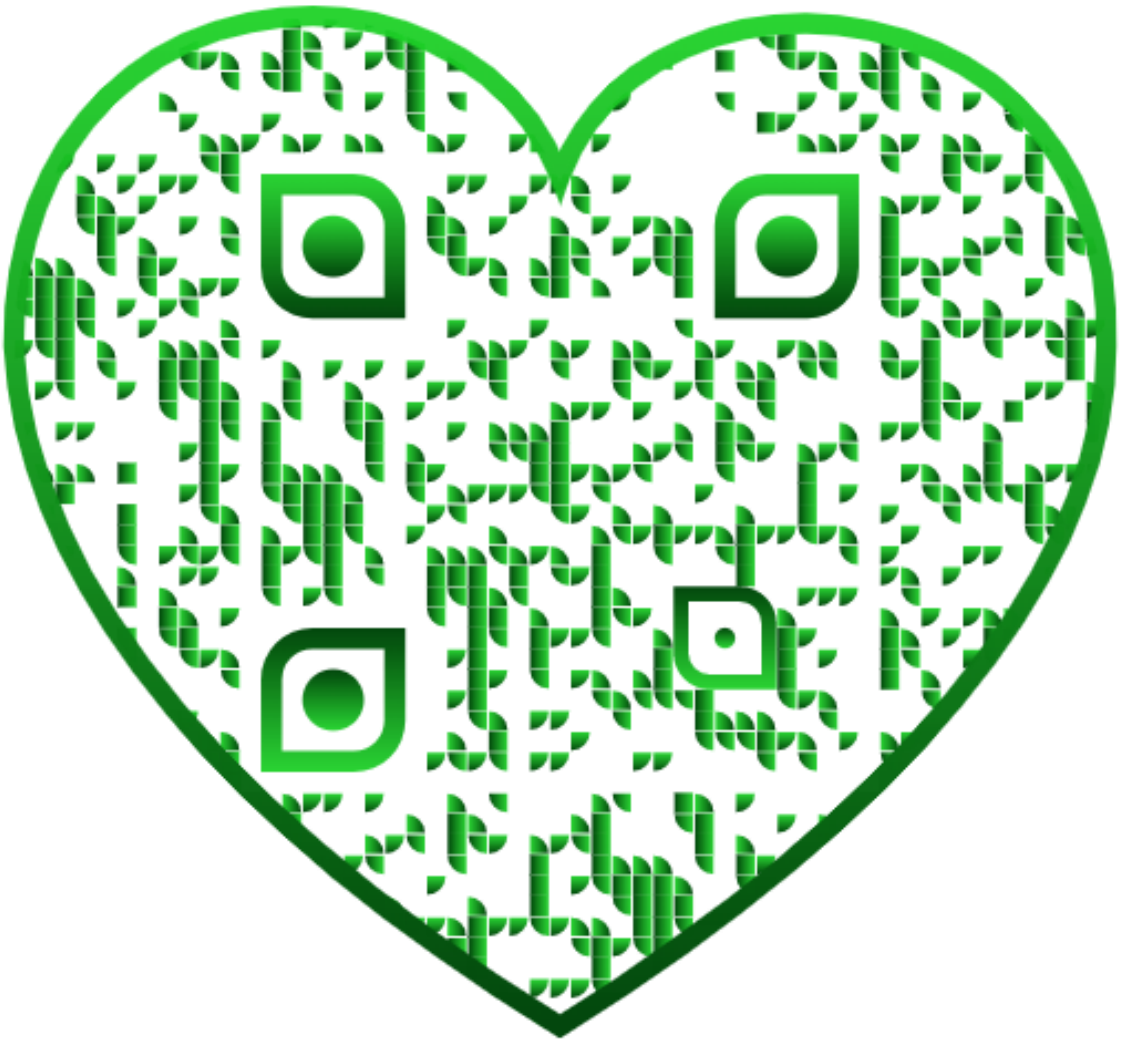
POLICE IN JAPAN

JAGGER AND RICHARDS

TALK ABOUT THE NEW ALBUM

BEHIND THE SCENES WITH CLEM BURKE BLONDIE

00045
0 72246 00045 11



In the everchanging world of rock, there's one place where you can find out what's happening first and that's ... HIT PARADER

SAVE !!
5.00 OFF
NEWSSTAND
PRICE

For the sounds of tomorrow today, subscribe to Hit Parader. Don't take a chance on missing a single issue.

HIT PARADER DEPT. HP1180
CHARLTON BUILDING,
DERBY CT. 06418

(CANADA ADD 25%)
(FOREIGN ADD 50%)

ENCLOSED IS _____

☐$10.00 ONE YEAR (12 ISSUES)

(Check one)
☐NEW SUBSCRIPTION
☐RENEWAL

☐$18.00 TWO YEARS (24 ISSUES)

(Please Print)

NAME .....

ADDRESS .....

CITY ..... STATE ..... ZIP .....

HIT PARADER

Publisher/John Santangelo, Jr.
Editor/Lisa Robinson
Asst. Editor/Deane Zimmerman
Art Director/Daniel Snow
No. 196
NOV. 1980
Member Audit Bureau of Circulations

4 **KISS**
Kiss And The Creepy Reporter

6 **ROCK & ROLL HOTLINE**
Gang Of Four, Ronnie Spector, Dave Davies

7 **ROCK & ROLL HOTLINE**
Bill Bruford, Chrissie Hynde, Rachel Sweet

8 **POLICE**
Men Of The World Dept.
Police In Japan

10 **CHEAP TRICK**
Cheap Trick To The Rescue

12 **LITTLE RIVER BAND**
Little River's No Image Image
"Three years ago we said the problem with this band is that we didn't have an image," said LRB's Glenn Shorrock
by Deane Zimmerman

15 **ESCAPE WITH OLIVIA NEWTON-JOHN**
Olivia Stars In "Xanadu"

16 **WE READ YOUR MAIL**
Foreigner, Shrapnel, The Pop, Led Zep, Steve Forbert

17 **JOE PERRY**
No Worries
"The band gets ten to forty percent better each night," said Joe

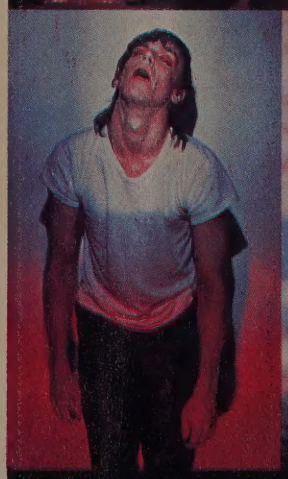
18 **SOUTHSIDE JOHNNY**
Having A Great Time With Southside
"I'm still a dictator," said Southside Johnny Lyon
by Deane Zimmerman

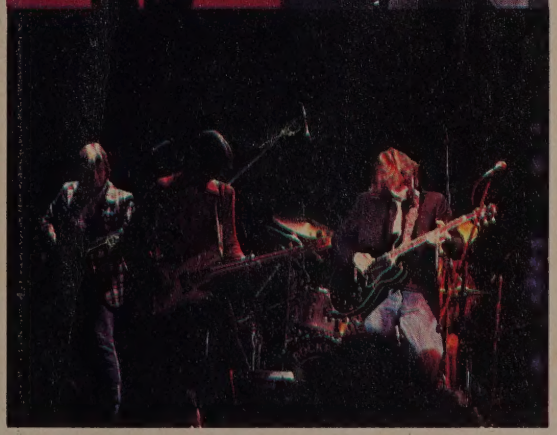
20 **GENESIS**
Genesis Surprise On Sunset Strip
Guitars & Amps — Tony Banks

22 **NEW YORK ROCK CITY**

COLOR PHOTO CREDITS

Cover — Heart by Neal Preston Centerfold — Tom Petty by Neal Preston





24 **BERNIE TAUPIN**
Bernie Taupin Ties The Knot On The Yellow Brick Road

25 **PETER TOWNSHEND**
Peter Townshend On His Own?
by Lisa Robinson

27 **LONE WOLVES**

28 **BLONDIE**
Blondie's Clem Burke Breathes To The Beat
"I try not to take things for granted," said Clem Burke
by Richard Robinson

30 **NO NUKES**

32 **CENTERFOLD: TOM PETTY**

34 **RON WOOD**
Ron Wood Finds Freedom With The Stones
"The Stones come first, very first..." said Ron
by Deane Zimmerman

36 **THE HIT PARADER INTER VIEW: MICK JAGGER/ KEITH RICHARDS PART II**
"...everyone's got their own things that they want to do," said Mick
by Lisa Robinson

40 **HEART**
Heart To Heart
Exclusive Chat With Ann Wilson
by Deane Zimmerman

42 **SONG INDEX**

58 **ROCK & ROLL HOTLINE**
David Bowie, Livingston Taylor, Tom Robinson's Sector 27, "2x5"

59 **ROCK & ROLL HOTLINE**
Black Sabbath, Iggy Pop, Jim Carroll, Jon Anderson.

61 **ROCK & ROLL HOTLINE**
Boomtown Rats, Eno, Alice Cooper

62 **PHOTOS BY GARY GREEN**

Executive Editor/William Anderson
Executive Art Editor/John Cofrancesco, Jr.
Business Manager/Edward Konick
Associate Editor/Mary Jane Canetti
Advertising Production/ Sue O'Keefe

HIT PARADER, (ISSN 0612-0266), is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT. 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, CT. under the act of March 3, 1879. Second Class Postage paid at Derby, CT. ©Copyright 1980 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription $10.00, 24 issues $18.00. Subscription Manager: Gina Brunetti, Vol. 39, No. 196, Nov. 1980. Authorized for sale in the U.S., its possessions territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT. 06418. and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR: Dilo, Inc., 114 East 32nd, New York, N.Y. 10016. (212) 686-9050. WEST AND SOUTHWEST: Alan Lubetkin Associates, P.O. Box 441 or 22101-2 Burbank Blvd., Woodland Hills, CA 91367 (213) 346-7769. NASHVILLE: Rick Bolsom, 201-22nd Ave. North Suite 2-B Nashville, TN 37203 (615) 320-1810. Postmaster: Please send form 3579 to Charlton Publications, Inc. Charlton Bldg., Derby, CT. 06418.

KISS AND THE CREEPY REPORTER

There's a private joke in the rock biz that Kiss look better with their make-up on. It goes along with the observation that if Kiss took their make-up off no one would care, or notice. But Kiss do continue to make such a big deal about not being photographed or seen without their make-up it's evident that the whole thing is a publicity gimmick which can only be truly appreciated by those who are between seven and eleven years old.

Admittedly, Kiss and their make-up are a good gimmick. Not completely original, since other rock stars before them got done up for one or another wild and crazy reason, be they Arthur Brown or The New York Dolls. But the Kiss make-up has nothing whatsoever to do with rock and roll. The true greats of rock have always let the music do the talking. The Kiss make-up is all show biz, something that Kiss are exceptionally good at.

The most recent Kiss album, *Unmasked*, is an obscure title for that reason, since Kiss certainly aren't about to unmask anything. They are, however, pretty unsensitive to the men and women journalists who they stereo-type so flippantly. The *Unmasked* album arrived on this reporter's desk with a press kit from the Kiss offices that featured a color cartoon cover depicting the members of Kiss playing onstage, and also playing offstage: Paul with a martini in hand, Ace and Peter in a limo, Gene with his arm around a curvaceous female, and how tough it is for them because they're always being followed around by a reporter trying to get a photo of them without their make-up. At one point in the cartoon, Ace and Peter are stepping out of their limo when the reporter shows up camera in hand and Peter says to Ace, "Ace, get back in!!! It's that creepy reporter."

The time has come for Kiss to grow up and stop stereo-typing others, be they reporters or women. This 'creepy' reporter has gone out of his way to be friendly with Kiss, spend hours listening to their theories about rock and roll, write stories about them, put them on magazine covers, and respect what they are doing. And his comment is that if Kiss don't want to be photographed without their make-up then they shouldn't go out without their make-up. Nobody tells them to show up at clubs and discos and parties without their make-up, but they do and then there's a hassle if a hard-working, non-millionaire reporter tries to take a photo. I remember one party, for Lou Reed in New York, when Kiss showed up, girls on arms, let their pictures be taken, and then the next morning all hell broke loose and photos got brought up, so the pictures wouldn't be used. I ran some of those pix in a magazine, with the boys covering their faces with their hands, but still without make-up and I got an unpleasant phone call from the Kiss offices about how could I do that etc., etc., etc. My comment was, and still is, if they don't want their pictures taken without make-up they should be smart enough to stay home, or go to the movies, or otherwise stop taunting and flaunting. And now I find out that I'm just another creepy reporter. Frankly, I'm less creepy than some rock bands I could mention.□

© AUCOIN MANAGEMENT, 1980

Admittedly, Kiss and their make-up are a good gimmick. Not completely original, since other rock stars before them got done up for one or another wild and crazy reason, be they Arthur Brown or The New York Dolls.

Bob Gruen/AUCOIN MANAGEMENT, INC.

Paul Stanley not unmasked

Bob Gruen/AUCOIN MANAGEMENT, INC.

Ace Frehley not unmasked

Bob Gruen/AUCOIN MANAGEMENT, INC.

Gene Simmons not unmasked

The Carvin DC150

At Carvin you're not only buying the best, but the price is right too!

We handcraft guitars & other professional products in limited production quantities and sell only DIRECT to you thus passing on super quality with big savings.

Try us for 10 days and prove that we're better or your money back.

For more information write for our FREE 64 page Technical Catalog, or Call Monday thru Friday TOLL-FREE 800-854-2235 (Calif. 714-747-1710).

- *All Carvin Guitars are backed by a solid 5 Year guaranty and hand-crafted in America.*
- *Hardrock Maple Neck is laminated and contoured into body.*
- *Eastern Hardrock Maple Body for unsurpassed sustaining qualities. Available in Black or Clear*

NEW!

- *2 Super M22 Humbucking Pickups for tremendous sustain.*
- *Entirely new adjustable 22 Pole magnetic field assures you of no power loss while bending strings.*
- *Brilliant highs never thought possible from a humbucking pickup.*
- *Sledgehammer midrange delivered with punchier tone than any other pickup made.*

The M22's are available as a Direct Bolt-on Replacement for Gibson at $49 ea.

- *Solid Brass Nut*
- *Schaller Machine Heads*
- *Maple fingerboard with Nickel-Silver frets. Optional Ebony fingerboard add $20*

- *Super low string action. Guaranteed string height to be less than 1/16" at the 24th fret.*
- *Phase switching and Dual-to-Single coil switching allow for unlimited special effects.*
- *Stereo wiring allows the Treble and Bass pickups to be directed into separate channels.*
- *Completely shielded controls and wiring gives superior protection against hum or interference.*
- *Solid Brass Tune-O-Matic Bridge and Tailpiece*

- *You may order by PHONE with MASTER CHARGE or VISA or by enclosing a $460 Certified check (plus $27.60 Calif. Tax if shipped to Calif.) for payment in full. This price includes a high quality Hardshell Case and UPS shipment to your door anywhere in the Cont. USA. If you're not 100% convinced of Carvin's quality, we'll buy it back after you have tried it for 10 days! Call if you have any questions.*

The DC150
DIRECT
$460
Including Hardshell Case

ORDER BLANK

Carvin DC150 ☐ M22 Pickup(s) ☐ Free Catalog ☐ Enclosed $

Name

Street

City State Zip

HP-2

Carvin
Dept. HP-24, 1155 Industrial Ave.,
Escondido, Calif. 92025

Write or Call TOLL-FREE 800-854-2235 (Calif. 714-747-1710)

ROCK & ROLL HOTLINE

GANG OF FOUR COMMENTS

"I think we are pretty different from other British groups," says Andy Gill of The Gang of Four. "There's maybe four or five other groups who we share a fair amount of common ground with in England. Groups that we've played with on our English tours like The Mekons, The Raincoats, Red Crayola, Delta Five — but there's no sense that you could say 'ah, they're such and such a band' in the way you can say The Specials are a two-tone band or a ska band. We don't play a type of music."

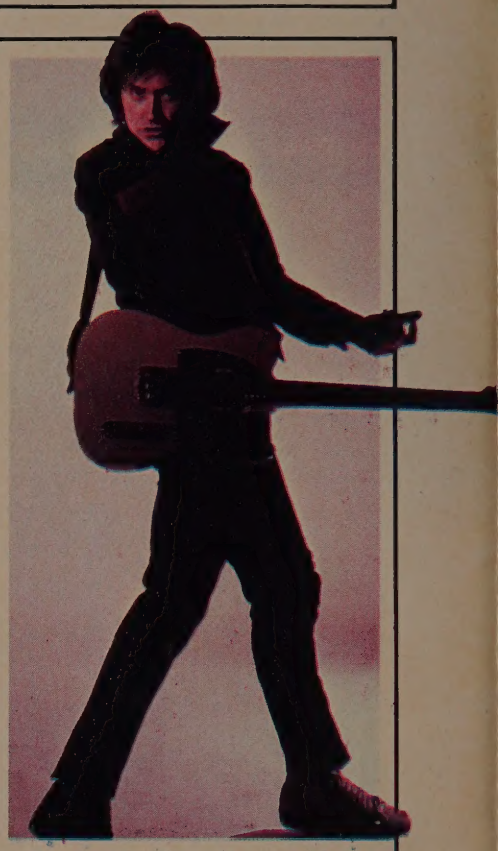
The Gang of Four are Andy Gill, John King, Hugo Burnham, and Dave Allen. The band has something to say and want to be taken seriously, although maybe not as seriously as they have been taken so far. Says Gill, "We've always attempted to use the space in an interview situation to put across some sort of ideas and we're aware of the context in which these interviews appear — amongst usually a lot of gossip. So we're conscious of the responsibility to put across different sorts of ideas. And that makes us sound like we're incredibly tedious bookworms."

Gill points out that the band's music is "fun and entertaining on one hand but it has a message." He observes, "The problem there is that once you start talking about that it seems to make a hierarchy — it's danceable, but then somewhere above that is the cerebral thought area. It's not really like that, I'd like to think it's a more unified entity that we're presenting — musically we hope it's challenging or interesting as it is lyrically."

"We've always attempted to use the space in an interview situation to put across some sort of ideas..."

RONNIE SPECTOR RECORDS ALBUM

Ronnie Spector, heart-throb of male over-thirty rock fans who remember how she sighed on the Ronnettes' album way back when, has gone back into the studio to record a single and an album. The new recordings were produced by Genya Ravan and are being released on Genya's Polish Records label. And as Genya noted in a memo sent out to announce Spector's single and album, 'Polish Records is no joke!'.



Dave's solo album is *very* solo.

ONE KINK AT A TIME

Long rumoured to be in the works, a solo album by Kinks' guitarist Dave Davies has been released. The album does not mean that Dave has left The Kinks, just that he's taken a musical step out on his own, and has the album out in time for it to catch whatever promotion it can in conjunction with The Kinks current tour of the U.S.

Dave's solo album is *very* solo. Not only does Davies play guitar on the album, but except on four songs he plays all the other instruments as well. On the four exceptions, Nick Trevisick plays drums and Ron Lawrence plays bass. Needless to say, Dave also wrote, composed, and arranged all the songs on the album, and produced it himself.

Just prior to the start of The Kinks' U.S. tour in August, Dave flew to the U.S. to embark on a promotional tour before he joined The Kinks' line-up in his well-known lead guitar position.

ROCK & ROLL HOTLINE

"In the club you can see the whites of my eyes, and I can see the whites of yours."

BRUFORD'S SOLO SHOT

After stints with Yes, Genesis, and King Crimson, Bill Bruford is pursuing his rock career as a solo artist. "It's helped me crystallize my ideas," says Bruford of his solo career, "now I hear them played without distortion, and without input from three other creative musicians."

During his stop in New York, Bruford opted to play at a club, The Bottom Line, rather than play at the Palladium. He has his reasons: "If there's a musical experience to be had between players and audience, then the likelihood of its occurrence moves in inverse proportion to the size of the auditorium," he observes. "So at Madison Square Garden you stand almost no chance of any real communication. In the club you can see the whites of my eyes, and I can see the whites of yours. Both musician and audience benefit. Hence three nights at The Bottom Line as opposed to one at the Palladium."

CHRISSIE SHOOTS FROM THE HIP

"I live by the format I've always lived by," says Chrissie Hynde of the Pretenders. "I don't know exactly what I'm going to do, but I'm damn sure of what I'm not going to do. No one's going to make me do what I don't want to do.

"It doesn't mean that I wouldn't be a cocktail waitress or clean houses, if I had to. I'd get by, but I wouldn't be stuck in a rut where I couldn't get out."

Chrissie's lack of compromise makes her an honest, straight-ahead rock & roller. "I've always kept myself really loose and had enough give that I could pick everything up and take off — always. It's not that I think I have a lot of guts. I just don't have the guts to stay in a situation when I didn't like it, or do something that I didn't want to do. I can't fake it if my heart's not in it, because I would have cracked up."

"I've always kept myself really loose and had enough give that I could pick everything up and take off — always."

NEW WAVE BUBBLES OVER

Rachel Sweet, who's been selling out shows across America said: "I've been on the road and people keep screaming 'new wave music! new wave music!' at me. At first I thought they knew something I didn't. But I finally figured out that new wave music is anything that Lawrence Welk wouldn't blow bubbles to."

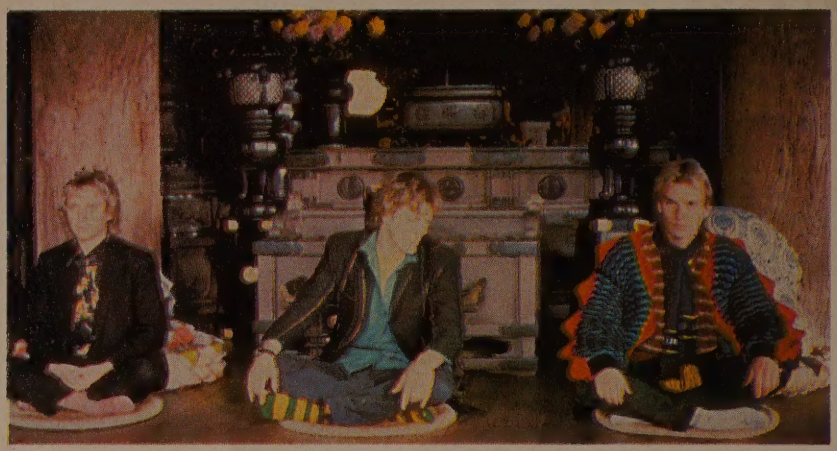
Rachel, who's headlined in every major city in the Midwest and West Coast, went on to conquer the East Coast with her wonderful single, "Spellbound," and other tunes from her latest, and first, LP's.

While in Boston, Rachel appeared on TV's "5 All-Nite, Live All Nite" show and received more than 3,500 calls in a mere 15 minutes!

POLICE IN JAPAN

PHOTOS BY KIM TURNER

As we've reported in recent issues, Police are certainly, a world-wide sensation. Their most recent world tour included a stop in Japan, where photographer Kim Turner captured them offstage absorbing the local life styles and seeing the sights...

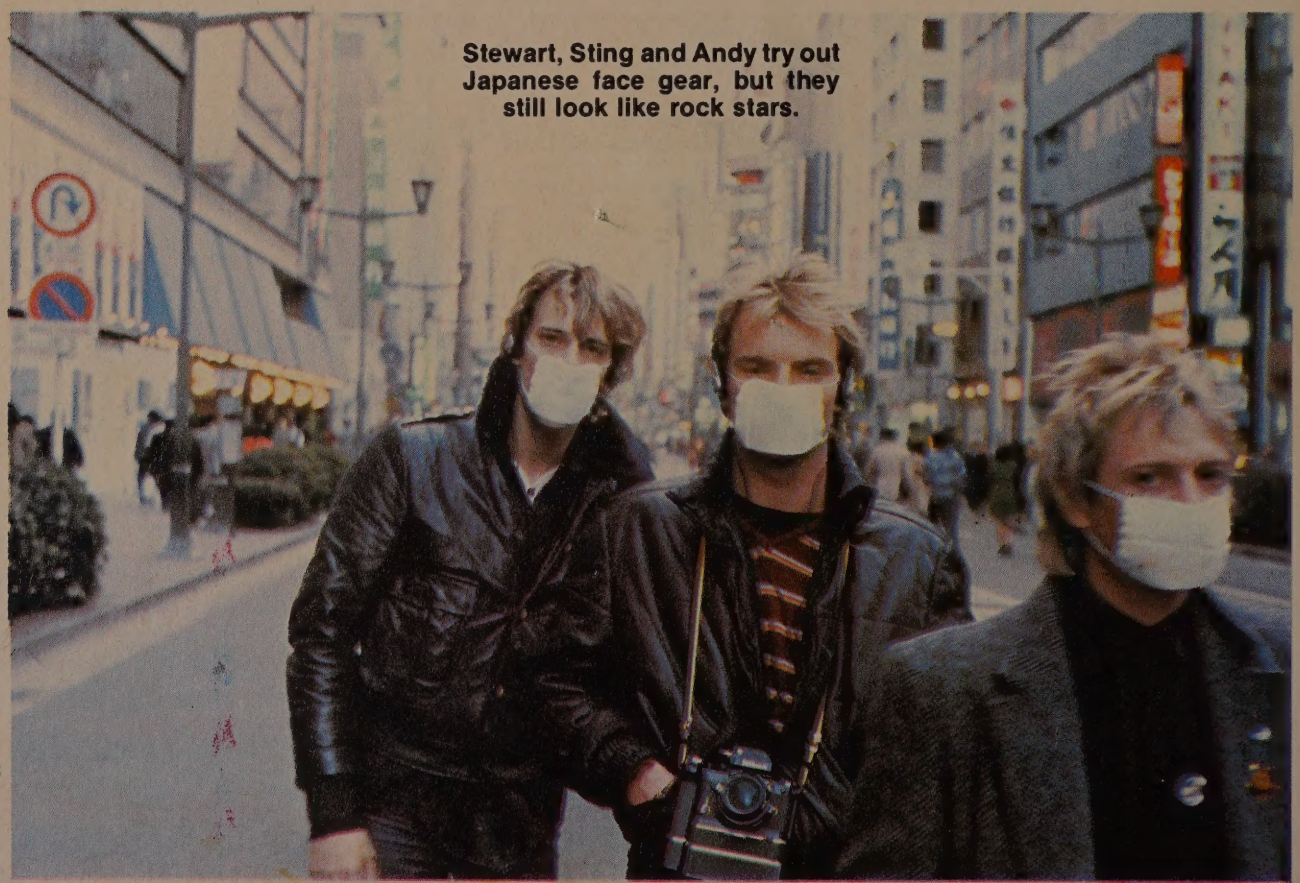


The Police line-up relaxes on mats for a calm moment in the midst of a hectic series of dates in Japan.

Headgear firmly in place the boys take to the streets in Tokyo.

Stewart Copeland checks out Sting's addition to the local color.

Hey! How'd we get in this picture?



Stewart, Sting and Andy try out Japanese face gear, but they still look like rock stars.

MAKE SOMEONE LOVE YOU FOR $3

VENUS LOVE GODDESS—will it truly bring you the love, affection, and devotion of *anyone* you desire, day-in and day-out, week-after-week, month-after-month . . . FOREVER?

Now you can find out the amazing truth for yourself at my expense. That's right! I'm willing to gamble my own money on you, a perfect stranger. You *must* agree that The VENUS LOVE GODDESS works like magic or I'll pay you for your time and trouble. GUARANTEED!

But first, let me assure you of this: I know exactly what I am doing. Just mail the coupon below today for your magnificent VENUS LOVE GODDESS replica. Then join in a mind-blowing experiment that may thrillingly change your love-life beyond your wildest dreams.

Do you want to make someone love you NOW? Starting immediately, and continuing day-after lovely-day, you'll have this sensational new opportunity to turn your no-love-life into a GREAT ALL-NEW LOVE-LIFE. Imagine the excitement and thrill when your very own VENUS LOVE GODDESS arrives—and the experiment begins!

♥♥♥ When you want to make someone love you, see whether The VENUS LOVE GODDESS attracts that person to you!

♥♥♥ When you're out on a date, see whether The VENUS LOVE GODDESS makes you totally irresistible!

♥♥♥ When you're trying to pick someone up, see whether The VENUS LOVE GODDESS makes you unbelievably charming!

♥♥♥ When you feel shy or lonely, see whether The VENUS LOVE GODDESS delivers warm, comforting companionship!

♥♥♥ When you want the full love, devotion, and affection of an adored one, see whether The VENUS LOVE GODDESS goes all the way for you. No holding back!

REPORT 100% LOVE EVERY TIME IT COMES YOUR WAY!

Whenever The VENUS LOVE GODDESS miraculously puts fantasy-fulfilling, spine-tingling LOVE into your life . . . whenever you enjoy the glorious thrill of genuine happiness . . . whenever you reach the pleasurable heights of a soul-satisfying relationship . . . report the actual experience to me.

And just think of it! *If you report every single day of fantastic love 365 days a year, you'll certainly be on cloud nine!*

Even if you are skeptical, you have absolutely nothing to lose. Not even a penny of your hard-earned money. Because from the instant you receive The VENUS LOVE GODDESS, you'll be able to report all the real love YOU want, anytime, anywhere, or I'll pay you for your time and trouble. GUARANTEED!

Here is the best part! It doesn't matter if you are a *man* or *woman*—it doesn't matter if you are *young* or *old*—it doesn't matter if you've been unlucky in love or not—you *MUST* agree that The VENUS LOVE GODDESS works for you RIGHT AWAY or I'll return your money PLUS pay you for participating in this remarkable experiment!

SEND FOR YOUR VENUS LOVE GODDESS RIGHT NOW!

Right now, this very moment, mail the coupon for your very own VENUS LOVE GODDESS with the Experiment Report Forms. For privacy, your VENUS LOVE GODDESS will be RUSHED back to you by FIRST-CLASS MAIL in your name only. No one will be allowed to use it, except you. Merely take The VENUS LOVE GODDESS into your possession and a fantastic love-life may be yours. It's that simple!

YES! JUDGE FOR YOURSELF! THE POWER AND POTENCY OF THE VENUS LOVE GODDESS!

Yes! As the sole judge, you'll be able to report:

♥♥♥ The love, devotion, and affection of anyone you desire to be happy and content!

♥♥♥ Enough luck with the opposite sex so you feel completely at ease and confident!

♥♥♥ Enough inner-strength and power to control your love-life and lead it the way YOU really want to!—*Or I'll pay you for your time and trouble!*

DOUBLE-YOUR-MONEY BACK GUARANTEE!

I can't imagine anyone passing up this unique chance to join this experiment and use The VENUS LOVE GODDESS every single day. So the only thing holding you back is taking a risk. I'm going to eliminate that *completely*.

To prove to you that I mean every word I've said—I'll give you this absolute DOUBLE MONEY-BACK GUARANTEE: **The VENUS LOVE GODDESS experiment must work like magic within 14 days, or I'll return your money PLUS ANOTHER $3.00 for your time and trouble. That's right. You get DOUBLE your money back with no strings attached!**

If you've never thought of clipping a coupon before, do it NOW. It may be the answer to ALL of your "love" prayers.

ORDER TODAY AND GET READY FOR LOVE —AND LOTS OF IT!

1) Print your name and address on the coupon below.

2) Attach your check, money order, or cash payable to Venus Love Goddess for just $3. (Price includes First-Class Postage!)

3) Mail to Venus Love Goddess, 15 West 38th St., New York, N.Y. 10018

♥♥♥ MAIL COUPON WITH $3.00 ♥♥♥

VENUS LOVE GODDESS
15 WEST 38TH ST., Dept. T–72
NEW YORK, N.Y. 10018

Here's $3. Rush me The VENUS LOVE GODDESS in a private envelope along with my Experiment Forms to report my Actual Love Experiences. Money back in 14 days if not thrilled PLUS $3.00 EXTRA. That's DOUBLE my money back—Guaranteed!

PRINT

Name _____

Address _____

City _____ **State** _____ **ZIP CODE** _____

☐ **Rush me 2 VENUS LOVE GODDESS orders. I enclose only $5.00 for both. Same guarantee.**

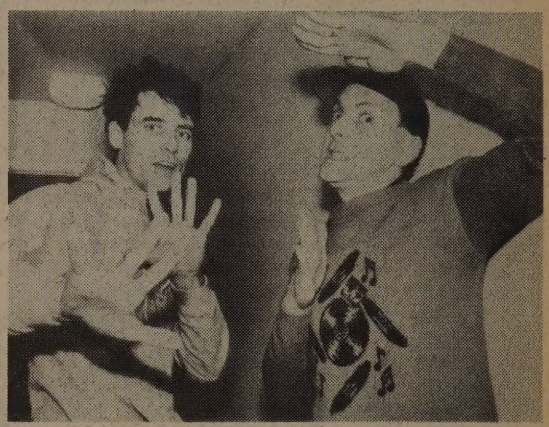
© MCMLXXIX VLG

CHEAP TRICK TO THE RESCUE

Backstage before the show, Angel City's Doc Neeson and Rick Nielsen demonstrate the bind AC found themselves in without their gear.

Onstage at the show that almost wasn't, Rick helps rock out and delights the audience with their very special appearance. Rick denied rumors that he's planning to form a nine piece band called Cheap City Angel Tricks.

Although it rarely makes the headlines, there's a going business these days in stolen rock guitars and amplifiers. A seemingly organized gang of crooks have made a business out of stealing equipment, and in a highly efficient fashion they usually steal the truck the equipment is in. It's happened to all sorts of bands, from Derringer to the Patti Smith Group, the road managers come out of the hotel in the morning to find their trucks have vanished, along with tens of thousands of dollars in guitars, amps, pa equipment, and drums.

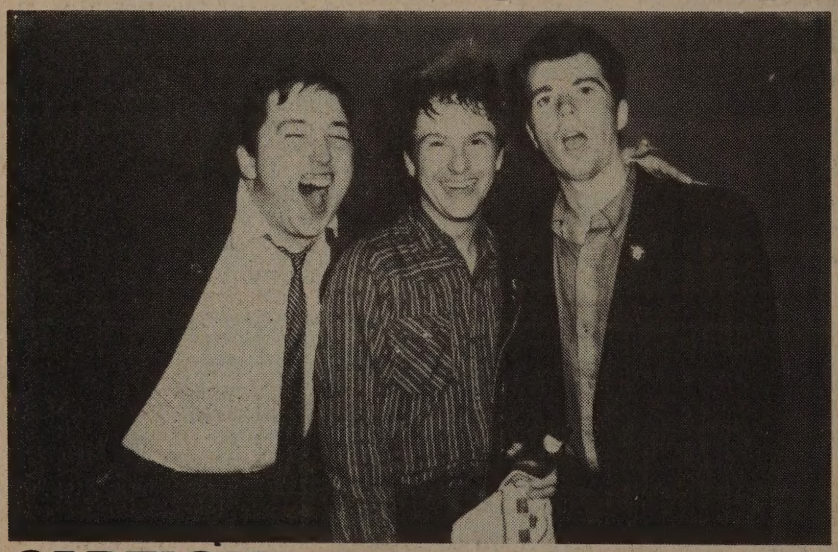


After the show, Rick and Neeson demonstrate how they'd deal with the crooks who stole the equipment by performing their own version of the karate boogaloo.

The most recent victims of this "highway robbery" were Angel City, during their first tour of the U.S. from their native Australia. Early one morning on the tour in Chicago (where Patti Smith [illegible] also heisted) they found their equ[illegible] gone. The situation was critical to the band since they had an important date that night at Chicago's Park West club.

To prevent cancellation of the show, the band made a mad scramble to get together enough new equipment. Their first call was to their pal Rick Nielsen of Cheap Trick. When Rick learned of their plight he hopped on a plane, flew home to Rockford, Illinois, picked up four guitars, and drove through the day to Chicago. Not only did he arrive in time for the Park West show, but he joined Angel City on stage for an extended jam.□

ROCK ACTION



Gary Gershoff

CAPTION That wild and wreckless guy, Wreckless Eric, towels off with his two-tone beach towel backstage at Irving Plaza in New York after a hot show. Eric (center) is congratulated on his performance by Marco Sin and Patrick Barnes of Dirty Looks — two members of the Staten Island rock trio who also record for Stiff Records. Dirty Looks became pals with Eric last year when they toured England with him.

THIS CAN BE YOU

FANTASTIC NEW MUSCLE-BUILDING METHOD—

- *PACKS 3 INCHES ON YOUR ARMS FAST!*
- *PACKS 4 INCHES ON YOUR CHEST FAST!*

IN JUST 30 EASY MINUTES A DAY . . . .

My revolutionary Mr. America "Instant-Action" POSITRAIN System builds powerful muscles so fast—you can't help but get results like these in 30 Easy Minutes a Day:

- **3 Fantastic Inches On Each Arm**
- **4 Magnificent Inches On Your Chest**
- **4 Tremendous Inches To Each Thigh**
- **3 Impressive Inches To Each Calf**
- **Develop Thicker, Wider Shoulders**

My incredible System packs your body with real Dynamic POWER! It gives you greater endurance and stamina . . . the strength to lift heavy weights over your head with ease . . . speed and power in your legs . . . a bone-crushing grip of steel.

Imagine the improved, handsome appearance you'll enjoy! You'll be admired everywhere for your muscular new shape! And my "Instant-Action" POSITRAIN System is so incredibly effective, it has developed some of the greatest bodybuilders in the world—including the three "Mr. America" winners on this page. They started out weak-looking, with unimpressive muscles—but look at them now! Sensational, inspiring examples of muscular manhood—thanks to the amazing bodybuilding principles in my course! I KNOW it can work for **you**, too. Here's why:

The "Instant-Action" POSITRAIN method—developed after years of testing—is based on a revolutionary and new principle of bodybuilding that makes it almost impossible for your muscles **not** to respond. Incredibly, the method "persuades" your muscles to grow BIGGER and STRONGER—right before your eyes, almost day by day!

It's the most complete muscle-building course ever published—covering the development of every body part. SIMPLE, EASY-TO-UNDERSTAND INSTRUCTIONS—FULLY ILLUSTRATED WITH OVER A HUNDRED CLEAR, SHARP ACTION PHOTOS OF "MR. AMERICA" WINNERS—SPECIALLY POSED FOR THIS COURSE.

FREE—with course. 10 Exciting Bonus Courses on Judo and Karate "How to Make Your Muscles Pay Off", "How to Make Women Like You"—including Special Adult Fitness Course (for mom and dad.).

YOU DON'T PAY A CENT UNLESS YOU ARE 100% PLEASED! I'm so sure you'll make fantastic muscle gains with my "Instant-Action" POSITRAIN System, I'm willing to stick my neck out with this unusual Guarantee:

> You must gain inches of powerful muscle all over your body FAST—or return the course after you have completed Phase III for a quick refund of your $9.95 purchase price.

You have absolutely nothing to risk and a handsome, Powerful body to gain—so **MAIL COUPON TODAY.** The complete course is just **$9.95** plus $1 for postage and handling. Nothing more to pay. No annoying time payments to hound you. It's superior to courses costing $40 or $50.

FREE—with course. 1 year associate membership in World Body Building Guild. Free Bodybuilding News letters, colorful jacket patch, I.D. card, 10% discount privileges, and lots MORE. Act NOW.

ANIBAL LOPEZ, 1979 "Mr. America": "never thought I could gain any real muscle because of my short size. But look at me now—after Dan's great System!"

DON ROSS, 1978 "Mr. America": "I wanted Big Powerful muscles—and GOT them FAST with Dan's fantastic system. It really makes muscles grow!"

JOE SPOONER, 1978 (Tall Class) "Mr. America": "Never dreamed I could go from a skinny nothing to a muscular body so quick and easy!

MONEY BACK GUARANTEE—MAIL TODAY!

DAN LURIE BARBELLS, CO., INC.
Dept. 60M
723 - 7th Ave., New York, N.Y. 10019

OKAY, DAN . . . Rush your complete **"Instant-Action" POSITRAIN Course** with 10 Bonus courses, and Free 1-year associate membership in World Body Building Guild—with all Free Gifts. Enclosed is **$9.95** plus $1 for postage. If I'm not satisfied after completing Phase III, I'll return the course and you'll refund my **$9.95.**

NAME.....

ADDRESS.....

CITY.....STATE.....ZIP.....

DAN LURIE, "Molder of Champions". 3-time Winner "Most Muscular Man in america"

Complete Course only $9.95

LITTLE RIVER'S NO IMAGE IMAGE

By Deane Zimmerman

"Three years ago we said the problem with this band is that we don't have an image. Then we began to realize that a non-image is the image. People like us because of our music rather than what we do or what we say or what we look like."

So said lead singer Glenn Shorrock, talking about the five-man group from Australia: Little River Band. (The others are Beeb Birtles, David Briggs, Graham Goble & Derek Pellicci.) In New York City before their big Meadowlands date, opening for Heart and the Eagles, Glenn — candid about LRB's success — said he thought they'd probably be a bit more successful if they pushed themselves, but added, "We're not that sort of people. Our drummer (Pellicci) and I are the only ones who enjoy getting out. The rest of the band don't really enjoy the spotlight that much.

"It's a career to us," he added, "it's not a bright star flashing and then dying out. It's a long career for us and we want to be around for a long time and have the respect that comes with a long career."

In April, 1976, Little River Band released their debut self-titled American album which gave them two hit singles. Now, less than five years later they've released another first; a live album called *Backstage Pass*, featuring thirteen past hits and five new tunes. They decided to record a live album because they wanted to show people just how good they are.

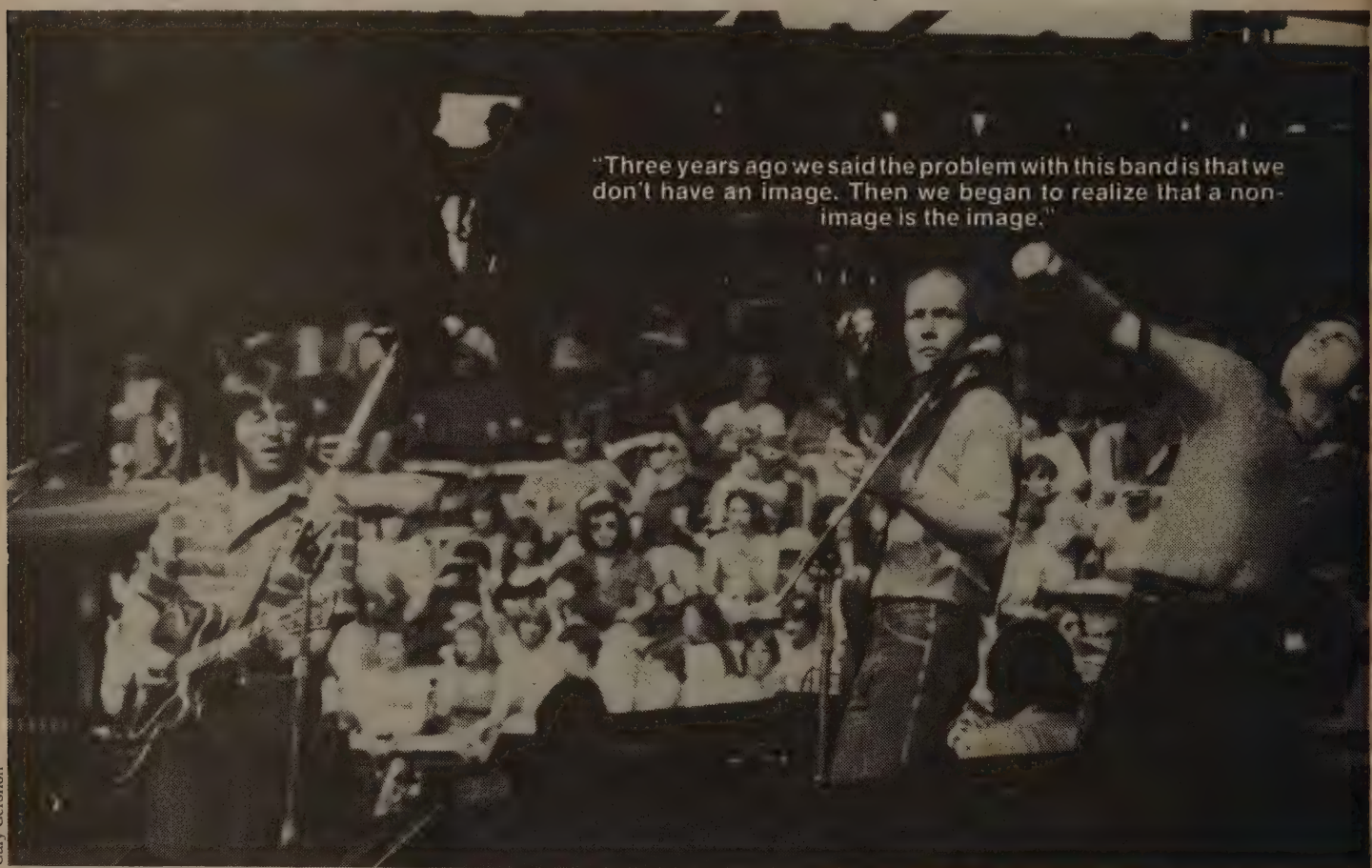
"We'd play shows and people would say 'Wow, you're even better live onstage than you are on record'," said Shorrock. "We did half the record a year ago in Adelaide (Australia) with the Adelaide Symphony Orchestra, which was sort of an event, and we just thought that since we had some new tunes and a new stage act we'd record the new act with the new material which would give it validity because we didn't want to produce a greatest hits album. We also recorded ten shows up and down the West Coast and one in Canada and we just sat and listened to the tapes and picked out the best ones. We didn't record every song from every show — we knew what we didn't want to record and we knew we wanted to record the new stuff so we concentrated on that.

"I think primarily we wanted to show that we could produce our new material live, that we didn't have to rely on the studio, and I think it's the best sounding live album I've heard in a long time. It shows that we can rock and roll a little, which a lot of people don't think we can do unless they go and see us in concert. Then they realize we're a much tougher-edged band than we are on record."

Originally the group had planned to record at least part of their next studio album during their stay in New York, but Glenn said they weren't ready. "We decided to just rehearse the new songs in New York for four or five days," he said, "then I think as the tour goes on we'll refine the songs both onstage and in rehearsals. We should be able to lay down some of the tracks in L.A. at the end of the tour, but we don't anticipate completing our whole album here. We'll probably finish it off back in Australia."

Success in America is crucial for foreign bands who want to make it big in rock and roll. Some groups have accomplished this feat with relative ease, while for others, it's been a real uphill struggle. In LRB's case, breaking America wasn't as difficult as they had anticipated. "When you're working at it, you really don't notice it," said Shorrock. "The changes were fairly gradual, there was no dramatic rise from Australian success to minor American success and now bigger American success. It's been fairly smooth and organized in its transition.

"Europe and England are a different kettle of fish," he continued. "We have to do a lot more work there because we don't sell as well as we do in other territories. That's primarily because our priority has been North America. In the next couple of years we intend to spend more time touring and working in Europe and hopefully we can achieve the same success as we have here. It's really a matter of priorities because if you're down in Australia you're a long way away from people and you can't break the world as a whole, I don't think, from one place. You have to set your little goals and then go after them and then the next goal comes along, which is very healthy for the band because it's like starting over again in new territory. You feel ambitious to do it.


"Three years ago we said the problem with this band is that we don't have an image. Then we began to realize that a non-image is the image."

Gary Gershoff

Melissa Hill/LYNN GOLDSMITH INC.

"We have the clout now, we have the reputation and respect of people in the business, so whatever we turn our hands to — unless it's really bad — gets a really good shot at it."

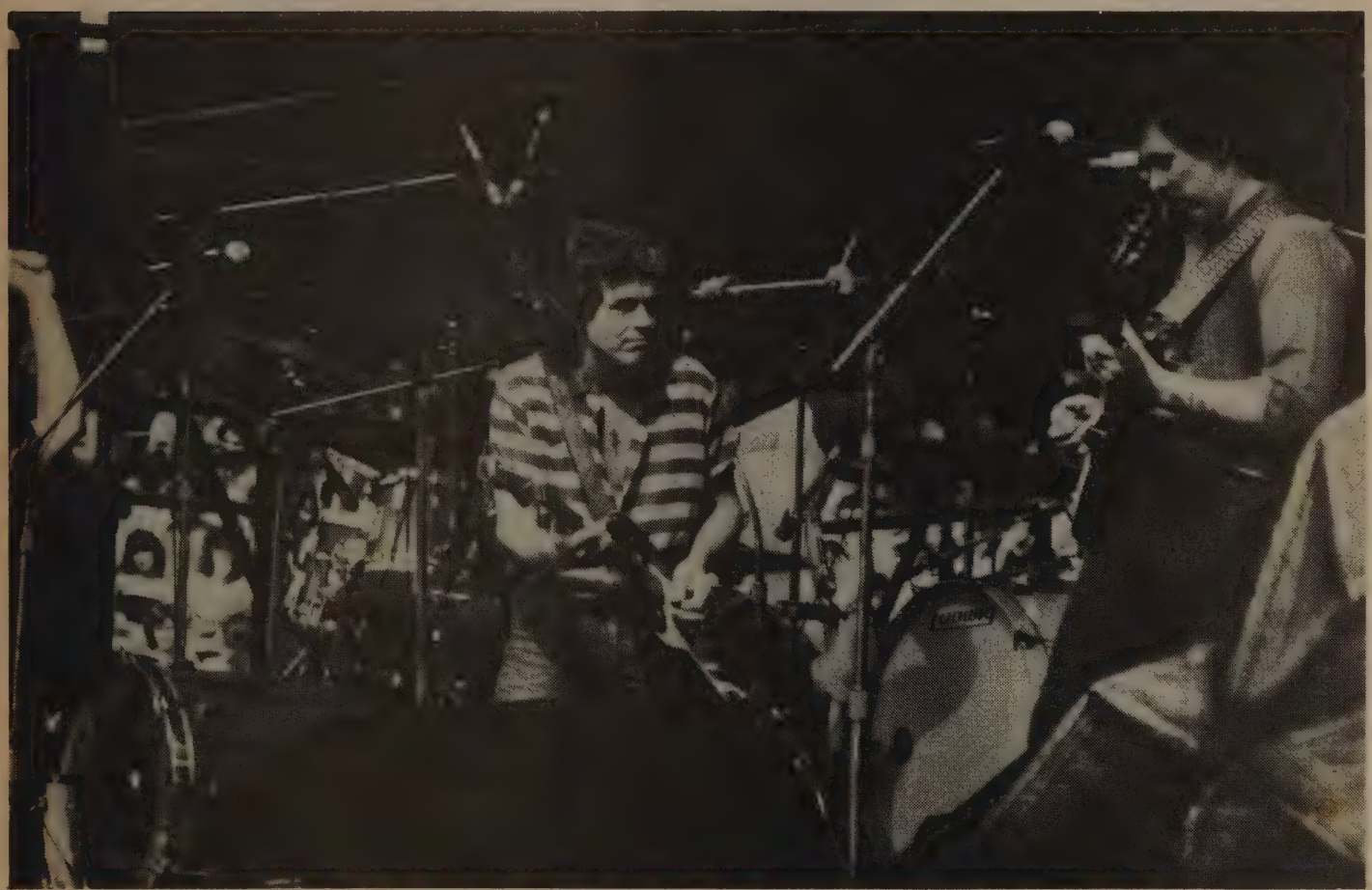
and while they don't really think of themselves as laid-back L.A., Australian style, Glenn acknowledged that they do come closer to making that type of music than new wave. "We're very fond of the professionalism of that music, the harmony and melody of Californian music," he said, "but we haven't really tried to do any style. We just write songs and since we have four writers we get a fairly good cross section of styles. We've all been in harmony bands all our lives so we all write with that style in mind. None of us are very aggressive in our approach to music."

With so many writers in one group you'd think they'd have difficulty selecting tunes for an album. According to Shorrock, the selection is "always difficult."

"In the beginning there was a little bit of jockying for position," he added. "You'd lobby for this song, or that — but ing the songs has been pretty much of an individual activity unless someone gets stuck and then they go to another member of the band for a little help. Me especially, because most of my songs are fairly personal, like "Cool Change" and "Home On Monday" — they're all related to changes that have gone on inside me."

Little River Band used to spend about six months a year on the road but now that they've achieved success, they don't have to go out as often. "We don't have to work as hard as we used to," said Glenn, "but we're still on tour a large percentage of the year. I'd say we're out about four months a year, then three months a year recording and five months for ourselves. We're now at the lucky stage where we can afford to spend a large part of the year devoted to individual pursuits."

One of those is the acting debut Glenn will make this fall;



"We just came in from Europe and we had a very good time. We knew we had to prove ourselves so we performed very very well every night and hopefully it's done us some good. But it all boils down to records and so far we haven't had a huge hit record there. Hopefully that'll come this year, maybe we'll write one that will appeal to the Europeans because let's face it, the Eagles didn't have any success in Europe until *Hotel California* really. They were known as a minor band, but nowhere near the status they had in this country and in Australia. So we're not too disturbed about it — we feel we've got good product and it'll show through eventually."

Little River Band has been compared to the Eagles and other soft-rock L.A. groups, these days we just let our producer help in that direction. And we're fairly adult and experienced about that sort of thing. If Graham writes half or three-quarters of the album and it's great, well — that's fine by me. We all have our periods of dryness as far as writing songs go, so if somebody dries up, you can always rely on somebody else to come through with the goods. Writ-

starring in the Australian motion picture based on the life of Australian rock and roller, Danny O'Keefe. "I'm very excited about that," said Glenn. "I wanted to be a film star long before I even got into music. When I was a kid, my idols were Kirk Douglas and Burt Lancaster. I watched all those adventure movies of the fifties — I've always been a fan of movies. But then Elvis

Presley came along and took me away. He was sort of a charismatic character who captured my childish imagination, and I got into music that way. I started impersonating Elvis when I was a very young teenager, but just for friends and youth clubs and things like that. Gradually it got serious, and I started singing in vocal groups. Then when the Beatles came along and shifted everything sideways, and made groups more important, I followed that trend. That's when I seriously started to get into it professionally."

Glenn was approached for the film over a year ago, partially because of his physical resemblance to the man he calls "the father of rock & roll in our country", but also because of the similarity of their musical experience. "He's unknown everywhere else," said Glenn, "but he's quite a legend in Australia, a la Elvis or Buddy Holly. He was instrumental as a pioneer, he really led the fight to have Australian music be played on Australian radio rather than American or English and I have a lot of feeling and admiration for that."

Even though Glenn is excited about his upcoming role, he admits that it's a bit frightening. "I'd much rather do a cameo performance," he said, "something to wean me into that situation, but — jump right in, I guess! I've done a few TV shows (in Australia), acting in comedy sketches and that gave me a bit of experience. I've also filled in for a guy who's sort of our Mike Douglas on an afternoon women's talk show, and lead singing is a little bit of acting as well. I'm really looking forward to the challenge of it."

Filming begins in November and is expected to run through December. It's being made primarily for the Australian market due to the subject matter, but hopefully it will be distributed internationally. "We'll just have to wait and see," said Shorrock. "I have no grandiose ideas about it — it's a new thing for me and I'm just looking forward to new pastures, just widening my scope."

Shorrock isn't the only one in the group involved in an individual project; Beeb Birtles and Graham Goble recently released their solo album, *The Last Romance*. "We've constantly been on the road and working at making LRB a success," said Glenn, "and now that that's fairly well rolling along, solo projects are good for us — it's good for the band because it releases a lot of frustration, frustrations that we couldn't get through with a six-piece group. David Briggs, our guitarist, is a producer in his own right; he's just produced a band in Australia called Australian Crawl. They're on the charts with an album and single, and everything's very successful.

"It seems that due to the success of LRB, the other things are going well, too. We have the clout now, we have the reputation and respect of people in the business, so whatever we turn our hands to — unless it's really bad — gets a really good shot at it."

Scheduling individual projects hasn't been difficult for the group: "We work it out, we have a little office in Melbourne with five or six people on staff and they coordinate everything for us," said Glenn. "Our manager, Glenn Wheatley, is also very enthusiastic about solo projects because he was in a group once and he knows about the frustrations you have being just a part of a band where you only have a part of the input. So it's healthy in a group situation for people to be able to let off steam individually."

Glenn does not think that there is an "Australian sound" at the moment, although he feels there was a chance for it a few years ago. "These days I don't feel there is a national sound from any country," he said. "I think records are pretty universal sounding. Abba is a prime example: that group could sound as if they were produced in L.A. or Sydney, London, Italy, or as they are — Sweden. I think that's just the shrinking world now, really. Barriers are down now, both musically and communication-wise; obviously the communication boom has contributed to that factor.

"So no, I don't think we have an indicative Australian sound, although there are a lot of young bands filtering through at the moment who have a very distinctive sound — whether it's Australian or not is another thing. Lyrically, we don't really get into Australian subjects — which I think is probably a shame. Soundwise there's no difference between our music and anybody else's music these days."

Little River Band is a democratic band without a leader. "That's one of the nice things," said Glenn, "but sometimes you think that you wish someone would take control and be the leader. Most of the time it's very comfortable; we're pretty experienced about being in bands and we all know the pitfalls, so we bend to each other's whims and personality traits and along with success, that eases the frustrations. A little bit of success helps to make all those little petty things go out the window — you don't bother about those things anymore. So no, we don't have a leader but people are dominant in different situations. I'm dominant onstage and on a P.R. level and Graham is dominant in the studio, and Beeb as well — we've all found our little roles to play to give ourselves satisfaction.

"It's a team effort and that's what a band is; it's a cake with all the ingredients. We seem to have the right ingredients, from the basic flour, which is the material, the songs, all the way through, up to the icing on the cake."

When the band first formed, their primary goal was to become an internationally known, successful rock and roll group operating out of Australia. "Now it's a question of consolidating and keeping the thing successful for as long as it can run," said Shorrock, "letting the music expand naturally, not pushing it in any direction.

"We're not trend-setters and we don't follow trends and I think a large proportion of the record buying public are like that as well. They find music that they like and they stick with it. Fads and fancies go by but they're really not that important musically to us. They say things socially, but musically — as long as it's played well and it sounds good, that's all we're worried about."□

Sam Emerson

LRB is, from left: Beeb Birtles, David Briggs, Derek Pellicci, Graham Goble, and Glenn Shorrock

ESCAPE WITH OLIVIA NEWTON-JOHN

John Farrar, Olivia Newton-John, and Jeff Lynne bringing the new music to the movie musical...

Olivia tap dances wearing a 1940's sunsuit with her hair in Betty Grable-style.

When Olivia Newton-John was growing up in Melbourne, Australia in the shadow of her Nobel Prize winning grandfather, physicist Max Born, and her dad, headmaster of Ormond College in Melbourne, it's unlikely anyone ever expected she would wind up an international pop star, or star in 'Grease', the most successful musical film ever made with a world-wide gross of 150 million dollars. In fact, when she formed a singing group while in school with three other girls, called The Sol Four, it was quickly disbanded because it took away from homework time, and she had serious thoughts of becoming a veterinarian.

Olivia's new film is called 'Xanadu' and the production notes sent out by Universal Studios are something to believe, with lines that, as the saying goes, sound like they came out of a bad movie ... "Xanadu. This is it. This is what you've been waiting for ... Imagine — Olivia Newton-John ... The most dazzling musical fantasy in years ... Fabulous Special Effects ... Tap-dancing. Jitterbugging. A very special love story. The 40's meet the 80's. The Tubes." The Tubes! And to top it all off, Universal informs us, "The first big, lavish old-fashioned musical to utilize the new music."

While Olivia and co-star Gene Kelly are busying acting, singing, and dancing in this lavish production, the 'new music' comes from Jeff Lynne and John Farrar. Lynne wrote five original songs for the film. Word is that he'd received other offers to write songs for movies, but because of ELO's constant touring and recording schedules, he's never really had the time. But in 1979, ELO didn't tour for the first time in seven years, and it was then that Lynne composed five numbers of 'Xanadu', among them the title song, plus "I'm Alive", "Don't Walk Away", and "I Take The Fall".

The other songwriter for the film may not be as familiar a name, but John Farrar is most talented. He's been Olivia's record producer for ten years, and during that time he's written some big, big hits for her including "Hopelessly Devoted To You", "You're The One That I Want", "Have You Never Been Mellow", and "A Little More Love". Farrar has written five songs for the movie. Farrar, by the way, has been in the rock biz for some time. Born in Australia, he worked there in a tv backing band with The Bee Gees and other Australian stars, and it was during that time he met Olivia. His wife, Pat Carroll, is also friends with Olivia, the two women having toured England for two years before Olivia hit it big as Pat and Olivia.

'Xanadu' came about because after 'Grease' Olivia spent almost two years looking for another film script that captured her imagination, even though new projects were presented to her almost daily. She read a treatment of 'Xanadu' and immediately liked the story and lead character. Instinctively, she chose the film from all the other possibilities around because she believed it would make a marvelous entertainment film.

Olivia sings a hot rock number in the film.

In the film, Olivia plays a muse, one of Zeus' nine daughters. She and her eight sisters come down to earth to help mere mortals make their fantasies into realities...□

Olivia, one of "Zeus" daughters come down to earth to make life better for us all...

WE READ YOUR MAIL

Shrapnel

Dear Hit Parader,
Just who are these people who call themselves Shrapnel? One of my friends said that she heard they were rather cute and made great music, but no one I know knows if it's true or not. Please enlighten me.

Thanks,
Marsha Emerson
Staten Island, NY

Dear Marsha,
Shrapnel, one of N.Y.'s hottest new bands, is: Daniel Rabinowitz, Phillip Caivano, Danny Clayton, Dave Vogt, and Dave Windorf. They've been performing since their early teens, and look to old war movies and comic book superheroes for inspiration in much the same way as Alice Cooper and Kiss looked to horror and science fiction. Lead singer Dave Windorf had this to say about their music: "We play loud, sexy, fast, catchy rock and roll." It's true. (Ed.)

The Pop Group/The Pop

Dear Hit Parader,
I'm a little bit confused by the following: I heard there was a group called The Pop Group, and since I live in L.A. I know there's a group called The Pop. What I really want to know is — are they the same, or different? By the way, I really enjoyed reading your Eurobeat issue. Thanks again.

Patrice Cooper
Los Angeles, Ca.

Dear Patrice,
The Pop Group is from England. They're very serious, politically aware, and their lp is "How Much Longer Do We Tolerate Mass Murder." (Ed.)

Led Zep

Dear Editor,
I really love this group (still!) and I want to see them play so bad, it's not funny. Tell me quick: Are they coming back for another U.S. tour or not?

Max Smiler
Chicago, Ill.

Dear Max,
*As of this writing, Led Zeppelin were getting ready to tour Europe and yes, it can be assumed that they'll come here next — **maybe** in the fall. (Ed.)*

Steve Forbert

Dear Hit Parader,
What's Steve up to these days? I read that he was recording another album, and I hope it's true, cause I think he's one of the true greats, and certainly one of the best new musicians *I've* heard of late!

Mark Stellarsky
San Francisco, Ca.

Dear Mark,
Steve spent the summer months recording his third album in New York City, tentatively set for a fall release. (Ed.)

ROCK ACTION

CAPTION **They may not look it, but this is Nervus Rex. They are Lauren Agnelli, Dianne Athey, Shaun Brighton, and Jonathan Gildersleeve (keyboards, bass, lead guitar, and drums, respectively). Nervus Rex got together at CBGB's in New York in 1977, and were 'discovered' one night by producer Mike Chapman (Blondie, The Knack). Chapman flew them to L.A. to record their first album for his Dreamland Records, and now they're back in N.Y.C. getting ready to share their modern rock music with the world.**

JOE PERRY: NO WORRIES

It was only days before The Joe Perry Project's headlining date at New York's Palladium Theater; an event which had special significance for the leader of this new group.

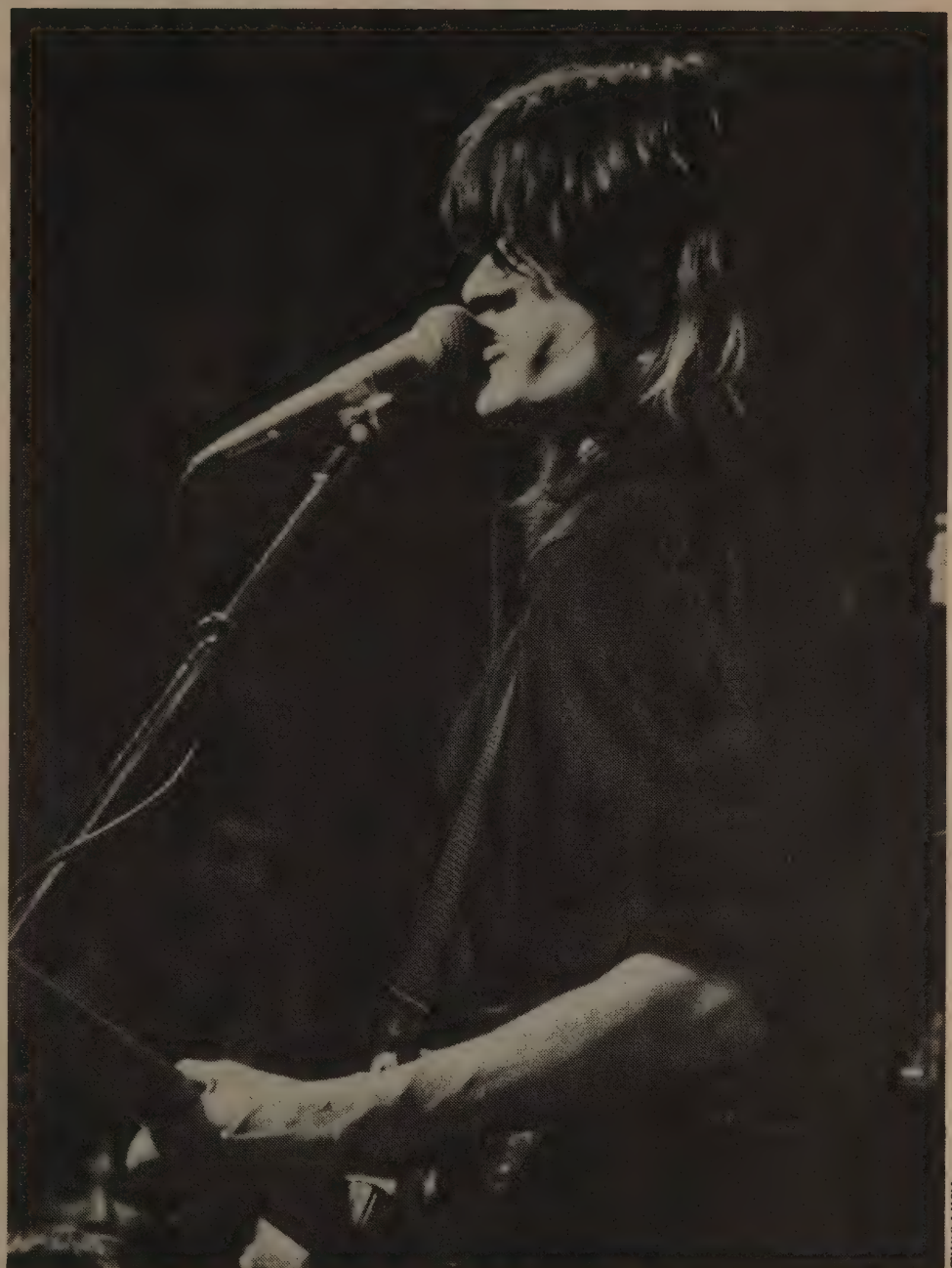
"The Palladium used to be the Academy of Music," said Joe, "and I remember ten years ago, when I was in Aerosmith, Steve Paul told us to come down and open up for Humble Pie. Now, for me to come back alone, without Aerosmith, is going to be a rush.

"It's the first time the Project has played in New York, so in one way — because I can go out there and show what I really have to offer without Aerosmith — it's like a triumphant return. But then again, I don't feel like I've ever left. What it is, is, 'well, here's my new band — check it out'.

"I feel a little nervous," he continued, "but it's a good kind of nervous, a warm kind of nervous — not scared. I know the show will go well — after playing in every different kind of circumstance that I've ever played under on this tour, I have no doubt that the band will be just fine."

Joe had just returned from a three-month tour, playing six nights a week. In addition to seeing the whole country, the band also saw themselves evolve into a tight unit, capable of standing up under intense pressure and always giving the kids what they came for; a good show.

"I never worried that my band wouldn't be able to hold the audience's attention the way Aerosmith did," said Joe. "I figured that the way we play and the band's stance would hold the attention at least long enough so the kids could see what good players we were. Then, as we went along and the band became more powerful there was no question. And I didn't have to feel that the spotlight was just on me because everyone in the band holds their own.



Ron Pownall

"I'll tell you — it's been so intense and heavy, it's really good to see what kind of support we've been getting out there, especially in this economy where the kids really can't afford to see as many shows."

"The band gets ten to forty percent better each night," continued Joe enthusiastically. "They're really learning ... I'll tell you — it's been so intense and heavy, it's really good to see what kind of support we've been getting out there, especially in this economy where the kids really can't afford to see as many shows. They want to rock & roll, they just don't have the money to pay for it and that's why I'm doubly appreciative that they're coming to my shows."

After all the years Joe put in with Aerosmith, it's a bit difficult to think of his solo project as a NEW BAND — but it is, and that's the way Joe looks at it. So even though the Project doesn't sell-out every hall they play, Joe's not worried. As a matter of fact, it's just the opposite.

"I am a new band," he said, "and I'm doing some of the best new band business in the country. If this had been three years ago with Aerosmith, not filling a hall would have been dismal, but when you look at the way the business is going, and the kind of money people are making on tour, you'll see that my tour is a success. Rock & roll is moving into the clubs and I think in the future, how many nights you play a club is going to be important. It'll be the exception when the theaters are sold out and there won't be as many shows in the really big places. I think in six months you'll see that I'm right about this."

Joe is especially pleased about the compliments he's received on his singing. "A lot of people have told me that my voice sounds stronger, so I've got to take their word for it," he said. "It's definitely become a major part of my show — I'm in a lot better condition now, my throat is definitely strong and I really have a good time singing.

"No one calls for Steven Tyler or Aerosmith — in most of the places I've played, people chant my name when I go offstage, like they used to for Aerosmith. It's like 'Rollerball'. I don't think any kid has been disappointed after he's seen the show and that's the most important thing."□

HAVING A GREAT TIME WITH SOUTHSIDE

By Deane Zimmerman

Southside Johnny Lyon was at Mercury Records' New York office. It was three days before the start of the Jukes' 1980 U.S. tour (playing big venues like the 5,000 seat Greek Theatre and Chicago's huge Poplar Creek), their latest album — Love Is A Sacrifice — *was selling like hotcakes, and Johnny was raring to go. Even though he would be out on the road for awhile, Johnny traveled light; just two small suitcases. "I just get the clothes cleaned on the road," he said, "and I'm not very elaborate onstage as far as my dress. I don't have capes or ermines."*

HP: Would you like some?
SJ: No, it would be too hot. I like to just sing. I think the less encumbrances to getting out there and just singing, the better. It's fun — I suppose the people who do that have fun, but it's not as much fun to me as just plain singing. I've always been that way, I'm just a very simple person.

I would *not* like to be the valet for that kind of group. Can you imagine getting a feather and ermine cape cleaned? Where do you do that if you're in Dubuque? You certainly don't leave it with the hotel staff. Have this cleaned by 5:30.

HP: Are the Jukes like a family on the road?
SJ: Most families I see I wouldn't want to take on the road with me, the way they bicker. We have our moments when people get on each other's nerves, which is only natural with that many people, but usually everyone understands that the main reason we're out there is to play and everyone wants to play, everyone wants to advance their careers, and we feel we can do that by playing. So you're all in the same boat, you're all sort of unified in the goal of putting the band in front of people where it belongs, so it works out pretty well. Everyone gets frayed nerves or drinks too much, and that brings problems sometimes, but not too much.

HP: Are you looking forward to playing larger venues this time?
SJ: Yeah, it's a lot more fun because I have more room to jump around and act like a complete maniac. And to tell you the truth, it usually sounds better in the larger places than in clubs too, cause in a club you're so cramped together and nobody can play loud — everybody is grumbling and knocking into each other ... I enjoy the larger places.

HP: What about those times when things go wrong onstage?
SJ: If I'm having a terrible time onstage, I'm having a miserable time. I just want to jump right off, kill myself right there.

HP: How do you turn that around?
SJ: Usually by getting very angry and breaking a few things and getting the adrenalin flowing. It's the wrong way to approach it, but it's the only way I can do it. See, I'm pretty volatile that way onstage cause it's so important to me, but when I'm having a great time onstage, there's nothing like it. There isn't any experience I've ever had like having a great night onstage, and there isn't any experience like having a bad night onstage — you just want to shoot yourself in the head.

HP: It must be endless...
SJ: And another song comes up and you say 'God, I don't want to sing that song — and I start changing things, like I can't face this song now, I gotta do another song, and that song doesn't work...

HP: What does the band do?
SJ: Well, if they know the songs they just fall into place cause they're pretty well rehearsed, but occasionally I do songs that they don't know — I just start singing them, sometimes I call out a key and count it and hope somebody comes in. Then there are times when I'll just start playing the harmonica and singing and if the come in, they come in — if they don't, they don't. We did that the other night at Great Adventure. We were doing 'Everything's Gonna Be Alright' — the old Little Walter Jacobs' tune — well, we've never done that song and the band didn't know what the hell I was doing. Half of them can't hear me anyway cause the horns are in the back and they don't want me to have monitors cause they just want to hear their golden tones. So I'm up there, just having a great time — I didn't care, I wanted to do that song and I did.

(At this point in the interview, Billy Rush — the Jukes' multi-talented guitarist joins us and the conversation turns to the new album, which Billy and Southside Johnny produced.)

HP: Why didn't you use an outside producer this time?
SJ: Well, it was tough to get things scheduled correctly with other people and finally I just said 'Hey, we can do it as well as anyone else'. We know the band better than anyone else, we know what we want it to sound like better than anyone else — we have the experience, and I think we proved that. It sounds very good to me and I'm very pleased with the way it came out. Total cooperation from the band, excellent engineer (Stephan Galfas) and assistant engineer (Kennie Robb), and a good studio — House of Music — and Billy and I just did it.

HP: When you produce yourself is it difficult to know when to stop, is it tempting to keep doing just one more take?
SJ: No, I never think that; you go in and you do it. I'm very much attuned to the guys in the band — I know when they're getting tired and they're not going to play well, I know when they're just getting

"I like to just sing. I think the less encumbrances to getting out there and just singing the better."

there and I know when they're at their peak. So you just go to the peak and a little tiny bit past it and then you stop and take a break, listen back if you want, or just step out of the studio, go get a pizza and come back. Then, if you don't think you have the track you do it again, but you don't sit there and do it thirty times.

HP: What about your part?

SJ: It doesn't take me long to get a vocal. Usually by the time it comes to do a vocal I've rehearsed it by listening to the song as the band is recording it and singing it and thinking what I want to do. When I was doing vocals Billy helped me out a lot. He was the outside ears but he's also in the band so it really worked out very well. It wasn't a problem, I just go and get the best vocal I think I can do and I'm usually satisfied with that.

HP: Are you still a real perfectionist?

SJ: Yeah, I always have been but I also know what I'm capable of doing. I know with myself when I'm pushing it to the limit and when I'm beating a dead horse, so I know when to quit. And if it doesn't work that day, there's always another day.

It takes time to develop that technique and that knowledge of yourself. When you do the first album it's going by so quickly that you don't think about that stuff — you just do the best you can and somebody says stop and you stop, and somebody says go and you go. Then there's that middle period when you're just finding out about yourself in the studio, when you're very paranoid and you think I can do this better, this sounds terrible, or that's the best I can do and it isn't — you know, you make a lot of mistakes. But I'm past that point now. I know what goes on with everyone in the studio.

HP: Do you like it?

SJ: Well, if you had asked me about two weeks ago, I would've said I hated producing and I'll never do it again. I just thought it's really hard to make these decisions about your own music cause you really want it to be the best it can be and you don't know if you really got that. You get that period after you're finished where you're really not sure, but you listen to the album and if it pleases you you're okay. In the last couple of weeks I've been producing a demo for a local group from New Jersey called the Rest and I've really enjoyed it...

HP: Are you going to continue producing the Jukes?

SJ: I'm going to do as much as I can but if it gets to a point where we can't do it anymore then we'll get somebody else to do it — but the plans are for us to produce from now on. Especially with the way it turned out — the response it's getting, the way it sounds to me. I'm very pleased with everything on the album. There are maybe one or two things that make me say 'How did I make that mistake?' But they're so minor compared to the other albums, the earlier ones, and even the last album because you're so close to it that you know you want it to sound in your head and it never is quite like that. But that's okay as long as it's good. There are times when it's so different from what you have in your head that you can't stand listening to it. But not with this album. It's getting great response and a lot of airplay, and hopefully, it's selling. I'm very proud — it's a big step to do it yourself. If we had done this album by ourselves and it sounded exactly the same and got no airplay, everyone would've said 'See, you produced it wrong, you shouldn't have done it yourselves'.

HP: Do you ever look back and think that you should have done all this sooner?

SJ: What would be the point of thinking that?

BR: Why look backward when you can do it all forward...

SJ: No, that would kill you, if your mind dwells on all the mistakes you made in the past you can forget the future cause you're always going to be back there. Just keep moving along, you know.

HP: What's next?

SJ: Rhode Island — I want to be governor. Start small, then Jersey ... Seriously though, each album presents its own set of problems and priorities and you want each album to sell and get played. I felt that way about my first album and all the subsequent albums because you don't make an album like 'Well, we'll just get rid of this one and then we'll go on to the next'. Each album is tearing your heart out, just laying it down there on the tape. Hopefully it's that way, because if you're blase about an album it's going to sound blase. So right now, the plan is to tour, record the shows this summer for a live album and release it sometime late fall and see where we go from there.

Actually, right now I'm just getting to the point that I'd like. The band has never sounded better, we got three new musicians (Gene Boccia on bass, Mike Spengler on trumpet, & Joey Stamm on baritone), the band is very much committed to this album and touring. Now Billy has developed as a songwriter and co-band leader and producer, arranger, and he sings and that's something I wanted too, cause I want everybody to develop whatever capabilities they have, and we always knew he had a lot of capabilities — he was just sort of held back by circumstances, not his own circumstances, but Miami Steve's being there and my being a real dictator. I would like everyone to develop that way, I would like to see what everyone could do, I'd like to see everyone in the band develop whatever they want to develop instead of just being sidemen. So the plan is to just get better, always better, more diverse, more versatile.

HP: Are you still a dictator?

SJ: I'm still a dictator, ha ha...

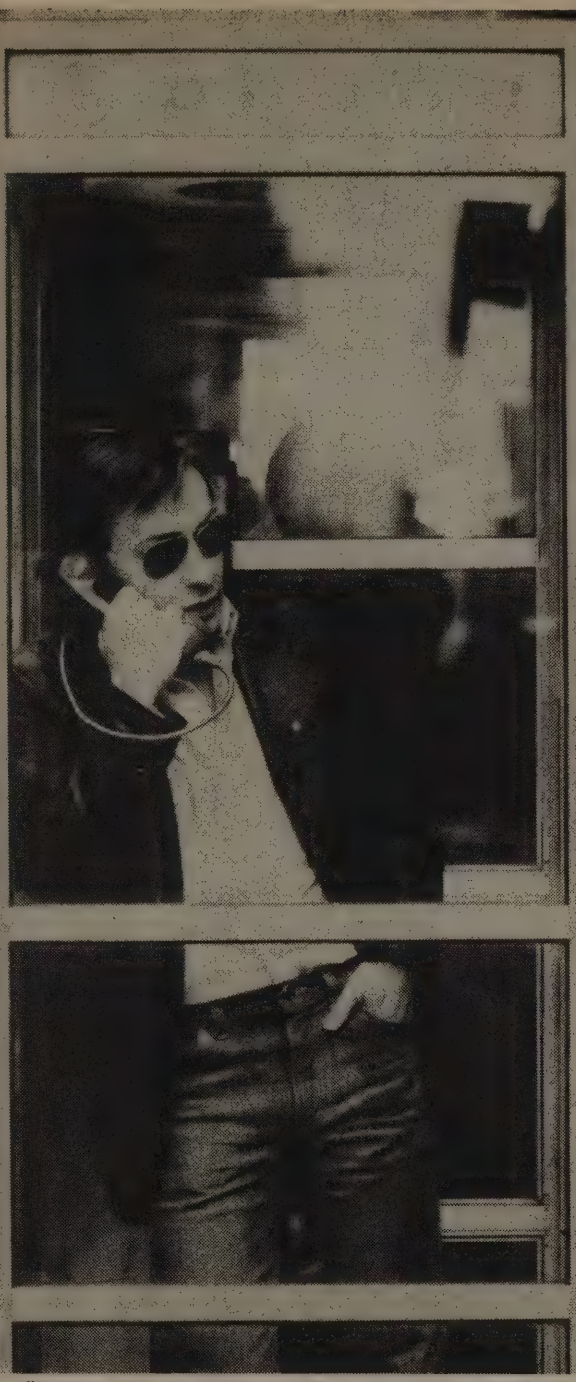
HP: You haven't mellowed?

SJ: You can't. You've got eleven guys, what are you going to do, mellow?

BR: Mellow is not an applicable word for him at all.

HP: What's applicable? One word —

SJ: Don't say it!□



David Gahr

"...if your mind dwells on all the mistakes you made in the past you can forget the future cause you're always going to be back there. Just keep moving along, you know."

Over $7,000 in prizes
Awarded Monthly

Draw "Cubby"

You may win one of five $1,295.00 Art Scholarships or any one of seventy-five $10.00 cash prizes.

Draw "Cubby" any size except like a tracing. Use pencil. Every qualified entrant receives a free professional estimate of his drawing.

Scholarship winners will receive Fundamentals of Art taught by Art Instruction Schools, one of America's leading home study art schools. Our objective is to find prospective students who appear to be properly motivated and have an appreciation and liking for art.

Your entry will be judged in the month received. Prizes awarded for best drawings of various subjects received from qualified entrants age 14 and over. One $25 cash award for the best drawing from entrants age 12 and 13. No drawings can be returned. Our students and professional artists not eligible. Contest winners will be notified. Send your entry today.

MAIL THIS COUPON TO ENTER CONTEST

ART INSTRUCTION SCHOOLS
Studio 0G-4040
500 South Fourth Street
Minneapolis, Minnesota 55415

Please enter my drawing in your monthly contest. (PLEASE PRINT)

Name_____

Occupation_____ Age_____

Address_____ Apt._____

City_____ State_____

County_____ Zip_____

Telephone Number_____

GUITARS and AMPS:

TONY BANKS OF GENESIS

Studio Techniques: "We recorded a lot of the songs on our *Duke* album with just piano, bass, and drums. And then added to them as we saw fit. But we got such a full sound with piano, bass, and drums on most of the tracks that we really didn't want to add too much more to them. The piano was the rhythm section on this album. In the past I've normally tended to start off with organ, in fact, but more recently I've started to use the piano more, that's because of having the Yamaha Electric Grand Piano, which is something I can use in the group context much more easily than an ordinary grand piano."

Keyboards: "I use the Yamaha electric grand onstage as well as in the studio. The keyboard is virtually full-sized, but it's smaller. It has got strings, the sound it makes is exactly like a real piano. But it's all wired up permanently. It makes very little sort of acoustic noise at all. You can use it like a grand piano, yet you can amplify it and get it into the same sort of volume range as the drums and everything. I've been using it on the road the last tour as well as this one."

Synthesizers: "I enjoy synthesizers. First and foremost I feel I'm a pianist, I enjoy the piano more than anything else. I like the variation of sound one can get out of the synthesizer, and I think synthesizers are starting to get more and more musical. There was a tendency when they first started they were worrying a little too much about the technical, and they had certain distinctive qualities that I didn't really like. But I think some of the later

The band was on hand to watch the tickets go.

GENESIS SURPRISE ON SUNSET STRIP

Genesis fans in Los Angeles were in for a double surprise when the band added an unexpected date to their North American tour itinerary. Originally the band had two shows scheduled in L.A. — at the Long Beach Arena and The Greek Theater. But after both of those dates sold out, they decided to add a third date at the Roxy.

Fans arriving to buy tickets for the intimate Roxy show were delighted to find band members Tony Banks, Phil Collins, and Mike Rutherford personally on hand to watch the tickets go. Although the official announcement of the surprise date was set to be made over the radio the night before the tickets went on sale, word leaked out and fans began lining up a full day before tickets went on sale. The result was a complete sell out with a standing room only audience.

To make the Roxy show even more of a special event, the band decided to donate all the proceeds of the show to two local hospitals, Children's Hospital and St. Jude's. Two nights after the Roxy show, backstage at their Greek Theater date, the band presented a check of the Roxy box office proceeds to a delighted representative of the hospitals.

ones, like the Moog Prophet and the Yamaha CS80, for musical instruments, you can play them like a musical instrument. You can play for that one note at a time on them for a start. I like synthesizers for the way you can use them to orchestrate things and get different types of sounds. But I'm not sort of into it the way some people are."

Piano Amplification: "With the Yamaha I really don't get much of a problem because it amplifies very well. It has a very good response over all areas. Obviously it depends a little bit how you use it, different pianists use pianos in different ways. But I've found it mixes very well with the band at quite high levels. In a live show you never quite know what people are hearing, but as long as what they're hearing sounds pleasant to them, if it includes you or not, I suppose it doesn't matter too much. But the piano is probably easier to put into a final mix because it doesn't take up quite so much space as say if you're playing a sustained chord on an organ — there comes a point when that will sort of obliterate everything else, but if you had it too low you can't hear it at all. So an organ is a much more difficult instrument to balance into a group than a piano which is constantly decaying every time you play it."

Sound System: "Onstage I put my whole keyboard set-up through a Crown amp. I have an English mixer, I feed all the instruments into a mixer which then goes into a Crown amp which then goes out to a couple of custom-built speakers. In the studio I often feed the Yamaha direct into the board because I get a really good sound that way. I use various electronics, chorus pedals and things to get a bit of stereo out of it. I tend to do most of the equalization in the studio control room itself because the tone controls on the board are much more sophisticated. We normally find we have to lose quite a lot of the bass end to mix it in with the track, but on its own the bass is very rich and it can sound very nice."

Mixing: "In the studio we set up the piano equalization as we're recording. We tend to try to leave as little as possible to the mix. We try to do everything as we're recording. So that then when you're multi-tracking you know a little bit more what you're coping with. I've always enjoyed the recording and mixing more than anything else, apart from the writing. I think we used to suffer a little bit more — when we mixed we used to feel a song kind of lost some of its qualities. That was very true up to 'Lamb Lies Down On Broadway'. There were various times when we had the mix set-up, and the 24 track set-up, and the sound we'd get could be amazing, and then you'd try to mix it down and you'd start to lose things, you'd start to worry whether the voice was loud enough and things like that. But I think nowadays we sort of feel we're much better at mixing, and we have particularly this idea of trying to get the equalization right as you go along. This means that when we're putting another instrument on, we can tend to fit it in in a much more successful manner and therefore when you get to the mixing the track almost mixes itself, so we don't have to worry so much about fiddling with the controls."

Vocal Effects: "The only thing I use is a bit of Vokoder on the lp and onstage which I trigger with my voice. The sound is very like a keyboard and that's why I'm using it."□

How do you help 30,000 poverty-level families get jobs, housing, medical care... and make a profit from the land, too?
VISTA
Put yourself where you're needed.
Volunteers in Service To America
VISTA, Washington, D.C. 20525
800-424-8580
A Public Service of This Magazine & The Advertising Council
Ad Council

THICKER, STRONGER LONGER HAIR IN 5 TO 10 DAYS!

Scientific Laboratory Proof. New Protein Lotion is actually absorbed into the hair to reinforce, strengthen and thicken it up to 136% of original size. Reduces splitting and breakage; makes hair more stretchable. Growing Glory is a concentrated treatment for the hair of specially formulated natural protein, designed to be absorbed right into the hair. The hair is swelled and made thicker by Growing Glory.

But, only if you try it will you see how wonderfully different it is. Growing Glory's active protein is absorbed right into the shaft of the hair so day by day your hair grows visibly thicker, fuller, more combable, more manageable, more flexible and stronger. Split ends heal — your hair resists breaking when combed or brushed. So it grows better and longer everyday! Pleasant — contains no alcohol or grease. You owe it to the beauty of your hair to try Growing Glory. Our money back guarantee protects you. Growing Glory must be better than any hair product you ever tried—must do everything we said it would do for you or we will cheerfully refund every cent you paid. Send just $3.95 for a generous two month supply. Please enclose 50¢ for postage and handling.

Growing Glory* DEPT. 52835
210 Fifth Avenue, New York, N.Y. 10010
*Division MKS Inc.

Take this charming "Holly Wreath" Christmas Stick Pin for only 25¢

24-K gold-plated stick pin. Special process gives color inlays a permanent sparkle that won't rub off. Enlarged to show detail—approx. 2" long.

The *easy* way to earn extra money for the holidays!

Plus this 3-product BLAIR BEAUTY KIT FREE

If you become a Blair Dealer within 30 days

Total Retail Value–$15.50

We will send you a Blair Kit containing 3 beauty aids, your Christmas Stick Pin and a catalog. If you decide to become a Blair Dealer, keep the entire kit to show and take orders from. All you have to do to keep this kit FREE is just send us an order within 30 days.

Discover how easy it is to earn $25, $50, even more a week in your spare time as a Blair Dealer. No experience needed . . . you don't invest a penny. Just send us 25¢ in coin and we'll send you your "Holly Wreath" Christmas Stick Pin *plus* Blair's Beauty Kit with color catalog. The kit has everything you need to start a fascinating part-time career.

As a Blair Dealer, you'll find satisfaction in a new part-time career—selling products that practically sell themselves. Save money, too, by buying your own beauty aids and home products at special low dealer's prices.

What better time to start than during the holiday season? That's when you need spending money more than ever—and *everybody* is in a "buying mood". So, why not send the coupon today and begin earning your own spare-time income as a Blair Dealer. It could be the beginning of a whole new fascinating way of life for you.

BLAIR® Dept. 670LX, Lynchburg, Va. 24506
A Division of Chap Stick Company

I enclose 25¢ in coin. Please send my Christmas Stick Pin and Blair Beauty Kit (a $15.50 total retail value) including 3 Blair best-selling products in full sizes. I'll keep this $15.50 kit FREE if I decide to become a Blair Dealer and send an order within 30 days. However, if I decide not to become a Blair Dealer, I can still keep my Stick Pin and choose *one* of the 3 products in the Beauty Kit FREE *with nothing more to pay except the quarter I'm sending now.* (In that case, I'll return the other 2 products.)

Print
Name_____ Age_____

Address_____

City_____ State_____ Zip_____

Offer good only in U.S.A. 140-51-8X

NEW YORK ROCK CITY

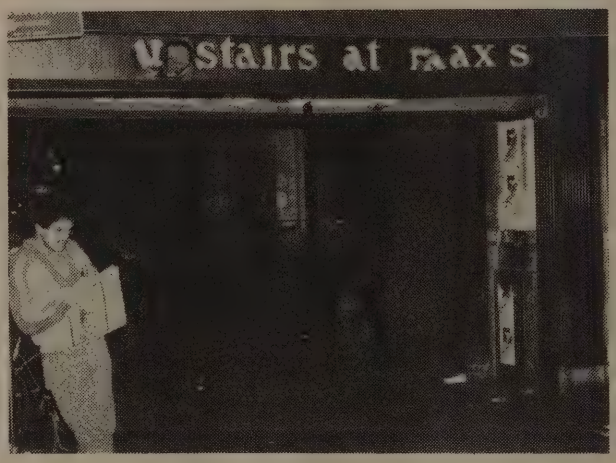
In Tokyo concerts start at six and are over by eight. In London the bars close at eleven and television shuts off by midnight. In Los Angeles even the wildest folks are home in bed by two in the morning. But in New York City you can rock and roll all night and then some. New York is the only place on the planet that's open twenty four hours a day seven days a week, and as far as rock and roll is concerned it is definitely the city of night.

There have always been hot rock clubs in New York where nothing stops the music. In the 60's there was The Scene, where the jams didn't get going until after two. In the 70's Max's and CBGB's were a sure bet for rock action until at least four. And now in the 80's there are dozens of rock clubs where music lovers can dance the night away until the sun comes up.

It's interesting to note that there are more rock clubs in New York now than ever before, many of them created as hang-outs where the music fan can find a home away from home where he or she can dance the night away every night of the week. Some of these clubs are incredibly elaborate with plush decoration, multi-levels, stupendous sound systems, and novelties like giant video screens. Others, and some say the best, are located on obscure side streets and are truly funky, offering ambiance rather than opulence. The number of clubs and their popularity suggests that with economic depression, plastic radio playing yesterday's stars as if they were tomorrow's, and lackluster tv repeating itself in an endless stream of soap suds and violence, the alternative of these clubs is a sign of the times.

The new music grew up out of these clubs, first as punk, then new wave, now modern dance music. If you want to know what's really happening, be it clothes styles, the latest great records, new bands, or hot dance steps, you'll find out in the New York night. Perhaps most important to all this is the dance element, for rock people are dancing again, not with disco fever, but with an appreciation that the rock beat is something to get up and dance to.□

Way downtown on White Street new music dance fans arrive for an evening of rock at The Mudd Club.



Max's Kansas City has had more hot moments than any club in the city. In the sixties there was the famous 'back room' where wild and crazy artists, musicians, actors, and loonies carried on far into the night. Then upstairs there's the stage where The Velvet Underground played their last set, The Dolls rocked the joint, and Blondie built her following.

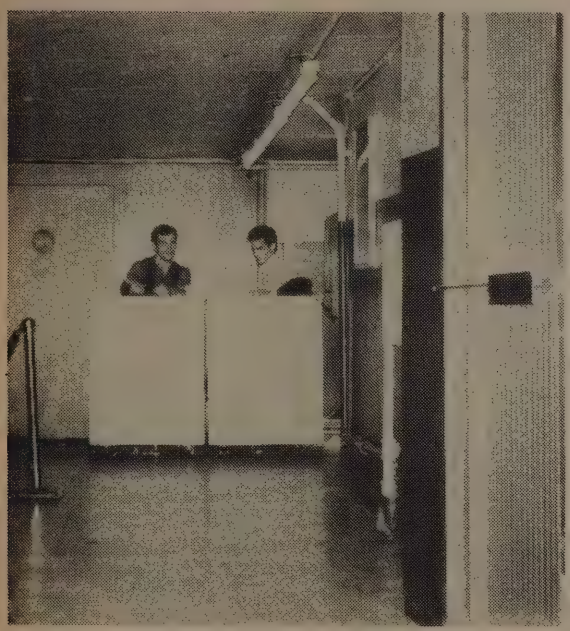
Inside Hurrah the monitors watch over it all as the dancers shake a leg or two.

Irving Plaza is located on Irving Place just around the corner from Max's. For some it is the best rock dance hall of them all.

 PHOTOS BY JOHN FREIDLANDER

Trax (the door on the right) features new wave bands and well known attractions and can also boast night life like Mick Jagger and Keith Richards stopping by to catch the action.

CBGB's is located on The Bowery and along with Max's it can lay claim to being the home of punk and new wave music. Yes folks, it happened here first on the planet.

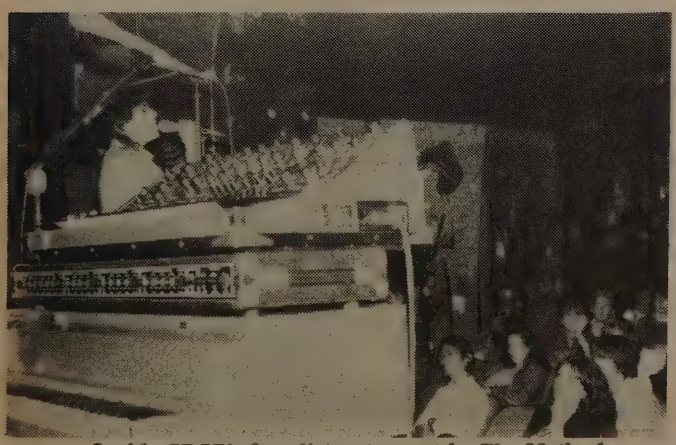


Further uptown is Hurrah where video and rock dancing were combined for the first time.

NEW YORK CLUB LIST

THE MUDD CLUB, 77 White Street, NYC. Open 11:30 p.m. to 4 a.m. Admission $5 to $6 during the week, $8 on weekends. Dancing on first floor, booths on second floor. Two djs.
TRAX, 100 West 72nd Street, NYC. Open 9 pm to 4 am. Admission about $5. Dancing. No djs.
HURRAH, 36 West 62nd Street, NYC. Open 10 pm to 4 am. Admission $6 during the week, $8 on weekends. Dancing, two djs, video cassettes as well as records and bands to dance to.
MAX'S, 213 Park Avenue South, NYC. Open 10 pm to 4 am. Admission ranges from $4 to $6. Bands. Dancing. Video. One dj. dj on Sunday and Monday.
CBGB'S, 315 Bowery, NYC. Open 8:30 pm to 4 am. Admission $5. Bands. Dancing. No djs.
HEAT, 6 Hubert Street, NYC. Open 10 pm to 4 am. Admission $8. Dancing, two djs.
THE RITZ, 11th Street between 3rd & 4th, NYC. Open 10 pm to 4 am during the week, 10 pm to 6 am weekends. Admission is $8 on Wednesday and Thursday, $10 on Friday and Saturday. Bands, dancing, video, three djs.
DANCETERIA, 252 West 37th Street, NYC. Open 11 pm to 4 am on Thursdays. 11 pm to 6 am on Friday and Saturday. Admission $6 before midnight, $8 after midnight on Friday and Saturday. Bands. Dancing. Two djs, video lounge.
UK CLUB. 106 Third Avenue, NYC. Open twenty-four hours. Admission $5. Dancing, bands, one dj.

Note: The above list covers the newest wave of clubs who are into the newest wave of music. There are many other clubs in NYC, from the Bottom Line on uptown to Tramps and then further uptown to The 80's. If you want to check them all out, consult weekly listings on The Village Voice and The Soho News.□



Inside CBGB's fans listen to a set by The Method.

On the Trax stage Pylon rock through a set.

BERNIE TAUPIN TIES THE KNOT ON THE YELLOW BRICK ROAD

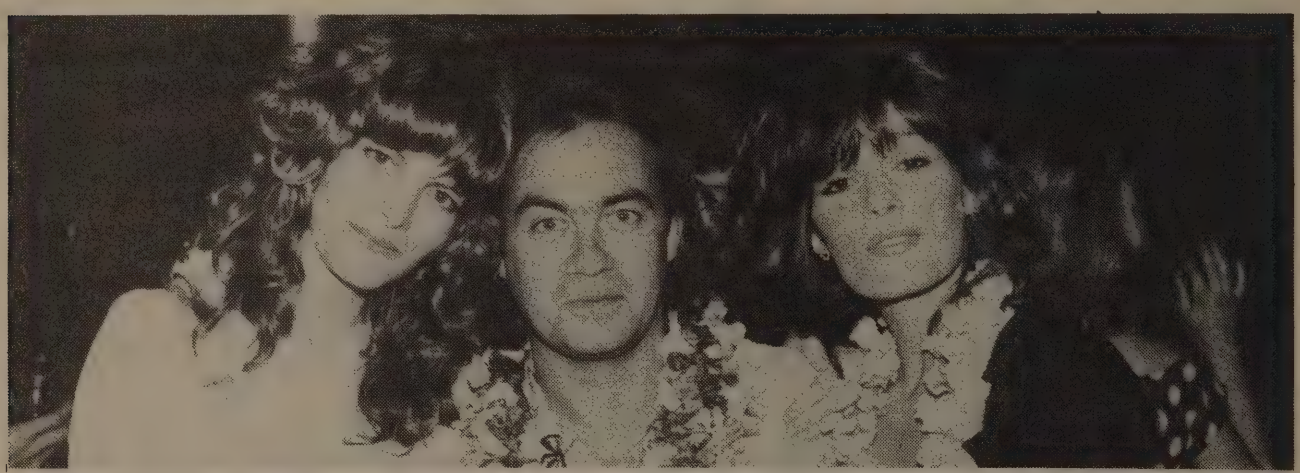
"There was nothing worth watching on television over the weekend. So we figured it was a perfect time to tie the knot," joked Bernie Taupin as word reached the rock world that Taupin had eloped (from L.A. to San Francisco) to tie the knot with his girl friend of two years, model Toni Russo.

It all happened one weekend in early summer when Bernie and his bride to be Toni Russo left their Los Angeles home early on a Friday morning and flew to San Francisco. They were accompanied by their close friend, Susan Belmonte, who acted as the maid of honor during the ceremony. The best man was well-known rock producer Mike Chapman, who got a phone call from Bernie when Bernie and Toni arrived in San Francisco, and quickly caught a plane to attend the ceremony, leaving in the midst of a session at the Record Plant West to be on hand for the nuptials.

After obtaining a marriage license at City Hall, Bernie, Toni, Susan, and Mike headed for a small, rustic church built in the 1800's where the ceremony was performed.

"It was a great wedding," said Bernie. "We asked the organist to play 'Strawberry Fields Forever' but he didn't know it. So we were married to Johann Sebastian Bach. Which was pretty cool anyway."

The wedding was a surprise to many of Bernie's friends, including his parents, who presently live in Los Angeles. But maybe Bernie just wanted to return one surprise for another since only five days before he'd celebrated his thirtieth birthday, and been surprised himself when over 200 of his friends sang happy birthday at a surprise party at Mike Chapman's house. Among those who wished Bernie a happy birthday, and got to meet bride to be Toni, were Melissa Manchester, Christopher Reeve, The Knack, Roy Thomas Baker, Johnny Rivers, and Dennis Tufano. Besides the birthday cake, there were also dancers imported from Tahiti to make the party a South Sea Island affair.□



Just days before they eloped for a whirlwind trip to San Francisco and marriage, Bernie (center) was photographed at his 30th birthday party with his bride to be, Toni Russo (right), and her sister, Rene Russo (left) who hosted the Tahitian wingding in Bernie's honor.

ROCK ACTION

CAPTION **Roadies are getting their share of the spotlight these days, as well they should, since without them rock bands would have to face-up to the realities of lifting their own amplifiers. Recently Mike Sherrill, who does chores for Styx, was awarded a Roadie-Of-The-Year statuette by *Performance* magazine. In the pic are from left: Sherrill, Performance's Jim Cowen, and the stars of the not so real life movie Art Carney, Debbie Harry, Meat Loaf, and Chris Stein.**

PETER TOWNSHEND ON HIS OWN?

By Lisa Robinson

PART ONE

"I don't think that I would ever be able to do a monster album in the way that The Who can do a monster album, but I feel that nothing got in the way of what I was trying to do, what I was trying to say."

London: Peter Townshend is clean-shaven these days, has a real twinkle in his eye, and still has that never-ending capacity to say the right thing. He sits with me in the kitchen of a London recording studio where The Who are recording their next album, and talks to me about his own, smashingly successful lp, *Empty Glass.*

"I'm pleased with the album," he starts out, "I'm pleased with the fact that the words seem to work, and the music seems to be good, and it's a well-produced album. I like it. And it's doing better than I expected, actually. I don't think that I would ever be able to do a monster album in the way that The Who can do a monster album, but I feel that nothing got in the way of what I was trying to do, what I was trying to say. I really learned a hell of a lot from it, and I'm looking forward to the next."

*****

LR: Did it cause any problems with the band?
PT: In a way, it helped. Because it cleared my head and allowed me to realize that writing is not something you should do with any kind of a hat on. I learned that I was able to deliver a song, vocally, which was weird for me. For, everyone's got some kind of voice, but even if you've got no real voice, you can reveal yourself through it ... but to find that I could actually use my voice as a channel, that was a good feeling. And that helped me as a writer, because now, even if I want to do a demo for The Who, I do it more effectively, because I'm really singing it instead of just knocking the lyric off in one take. Now I'm taking it much further, and then Roger's delivery takes it further still.

"I suppose I expected *Watergate,"* said Peter, talking about Cincinnati. "I expected the most incredible, devasting ... I thought that's it, we're finished. We can expect to go but we're finished."

LR: Do you think in terms of keeping some songs for your own solo albums now, and giving others to The Who?
PT: It's very difficult not to lie to yourself, or to others about this, but I do feel at the moment that I'm going step by step, and taking whatever is there and dishing it in. In other words, if I've written a song, to date, then The Who are getting it. But I suppose that in the back of my mind, I *could* be saving things and just not writing them. I don't really know. Maybe I'm fooling myself, and everybody else, but I don't think so."

"At the moment, what I'm tending to do is live very much from album to album, from show to show, or from day to day, which is what I've always wanted to do. It's been my life's ambition to do that, because I think that's what life should really be about, and I really hope I can live the rest of my life like that — from day to day, because I think it's great to be able to do that."

LR: How have you been able to do this?
PT: I'm not saying I've found any kind of secret, but I think I've escaped the spiral which affects so many people. The only way to escape the downward spiral is to jump off and say that wherever you jump off is the right place to be.

LR: Few men in rock and roll have had the ability to come to terms with the different sides of their personalities, as you did in the song "I Am An Animal" on the solo lp.

PT: I just looked at myself in a mirror. Ha-ha. And said, 'I am an exhibitionist'. I don't care what people think, I suppose, I don't care. No, I do care, desperately what they think. I mean, I care that they know, but I don't care what their reaction is.

LR: A few months ago you told me that you thought the stage was a sacred place...

PT: The sacred quality of it isn't necessarily because it's a platform, I think the stage is a sort of important bastion, it has to remain sacred, but I don't know that I'd be so cavalier anymore about protecting its sanctity. I mean, Johnny Rotten makes a point of bringing anybody up who wants to come up, and yet he can do it because he, in a sense, has got his own theater which spreads five feet around his person wherever he goes. So he doesn't necessarily need the stage, he's a walking theater. I'm not like that. On a stage I've got a particular thing that happens to me, and they're two very different things. There's a kind of schizophrenia that surrounds that, and so I feel more vulnerable on the stage than I do off. I would never dream of hitting anybody with a guitar in the dressing room, or on the street, or hitting anybody period. Why is it that I should hit somebody when they walk on the stage, and I've done it dozens of times? I can't explain it.

LR: Do you feel less protected onstage, less in control? Really?
PT: I can use a crude simile. It's like going on a football field with no shin pads, or a man going out to wrestle with no jock strap on. It's like that. I don't *want* to feel in control, I want to feel abandoned — uninhibited, and lost, ha-ha.
LR: How did the situation in Cincinnati, with the eleven fans dead, affect you?
PT: It's difficult, because I've tried to analyze what I think I should say. Should I say what I think people want me to say?
LR: What's that?
PT: Well, I think they want me to say that I feel terrible.
LR: Do you think people expect you to take responsibility...
PT: Most people are idiots when it comes to things like that. I mean, they have no idea how to react faced with something like that. It's not the greatest tragedy that's ever happened in the world ... it was only eleven people. And that's not a great world tragedy, not even in terms of rock and roll. Or sports, or anything similar. But I think, in particular to a band like The Who, it was a great tragedy in the context of our career, but do people expect us to be flattened by it, or do they expect us to rise above it? I don't know. I don't know quite what I expect of myself. I just know that in a way, it really did teach me a lot about the American people. When I saw the stuff on TV, and the news, I saw it exploited, although it was quite gently exploited — even on stations where they'd shown clips of us smashing guitars — it wasn't like a nail driven in.

I suppose I expected *Watergate*. I expected the most incredible, devastating ... I thought that's it, we're finished. We can expect to go on but we're finished. You know, wherever we go this thing is going to pursue us, and what was really strange was to find that people were willing to let it go, and to support us. It's very difficult to realize how big the world is, that New York and London are not the center of the universe. That sort of thing never would have happened in New York or London ... I think that somewhere like Cincinnati, suddenly a rock concert, and not necessarily The Who's concert only, but a rock concert becomes *the* time when people go out to let loose. And I suppose that's one of the reasons I like bigger cities, I like the fact that the harder emotions, the harsher, the more jagged events happen more spontaneously and with less provocation. They don't need provocation. Like an Irish fist fight, they start easily, but particularly bloody, and are quickly forgiven. Strangely enough, to put it up to a spiritual level, I think that's the way God *planned* it, in a sense. I don't think that anybody should ever be repressed and I think what's wrong with Western society, one of the things I think that rock tends to release, is repressed emotion.

There's a big difference being aloof to something, whether it's drugs or sex or greed or money, and admitting to it but not actually being able to sort of enjoy it, there's a difference between that and repressing it, as it were. Aspiring to sainthood without any credentials.

I'm not trying to justify or criticize. I'm just saying it exists, and it's better to admit that it exists and to try to face up to it and to try and do something about it rather than pretend that it isn't there and say it wouldn't happen in Omaha, Nebraska, or it would happen in Gloucestershire, or when the bomb drops it won't affect us here. The strange thing about Cincinnati was that that particular hall had been a hotbed of eruptions, or violence, many times before. Even at a Yes concert, two people had been asphyxiated and had to be taken to the hospital to be revived.
LR: Had you known that before you went in there?
PT: No. After the information had been assembled, we found out, we investigated what was actually happening at the doors. They've always used the same method to let people in, and the hall was understaffed, and because it's a city hall or a state hall, or something like that, the promoters were responsible for the selling of the tickets, but the hall, or the county, or something, was responsible for the checking of tickets, and they just put *two* people on it. And they make a fortune every time a rock band comes in. It's not to blame them...
LR: Do you think it's important for a band who makes music and entertains people to have a control over these kinds of situations?
PT: I don't know, really, whether it's important for a band to do that. A band just has to fit in, in a way, with whatever is there. Not to simplify it, or glamorize it, or to demean it, but we are a traveling show. We're in and out very quickly, we rely tremendously on the people we're surrounded with, the people who work for us. I mean, what are we supposed to do, go in there a year ahead and check it out?

You know, the thing about rock and roll is, that there is direct communication — which is the music that I make in the privacy of my own home, and then someone else hears that in the privacy of their car or the strange autonomy that happens when people are listening to the radio at work or when someone buys an album and takes it home to listen to. That's pretty different to a concert. The record is the communication, and the concert is the celebration of the effects of the communication, the effectiveness of the communication. If you've actually hit it right, what a concert is about is the fact that people can communicate. So there's a big difference — an event like Cincinnati, doesn't necessarily let people down. But let's think about society, it should make us think about the way we are, not just as a rock group. Don't blame The Who, don't blame Cincinnati, look wider, look at everything —don't blame people above and don't blame people below. I'm not really talking about blame, I'm talking about the whole thing about thinking about where you look for for change. And in a sense, everybody has to look at their own philosophy, and I don't point a finger anywhere, and I won't have a finger pointed, that's it.
LR: Do you think that it's something that's going to follow you?
PT: I don't mind being asked about it. It happened. You see, I take great-strength in terms of being free to talk about it and the fact that three or four of the families of the people who died wrote me letters and I communicate with them, so I know how they feel and I gained strength from them. It's not just flippancy when I say I changed my attitude, or we changed our attitude, but we got, in a sense, an added feeling of what America is about, why it's such a great country.

Because people put human value above everything else. And it's not disguised in a spiritual value the way China and Japan have an innate greatness, it's not great in the way that Russia is great, that's hidden in politics and direction, it's just to do with people. It's about caring for and about people. And for me, not saying I'm a total humanist necessarily, I think purpose and direction and spirituality is necessary, but I think they all need to be fully considered. To me, America is a distillation of all these, in a way that is only mirrored by a complete Europe. What Cincinnati did for the whole band was that it really taught us a hell of a lot about America. I suppose that we've looked at it as a place to do and rock and roll, with intelligent people to talk to, a capitalist society who paid our wages ... and then suddenly, in the midst of a crisis, we realized that they also had hearts.

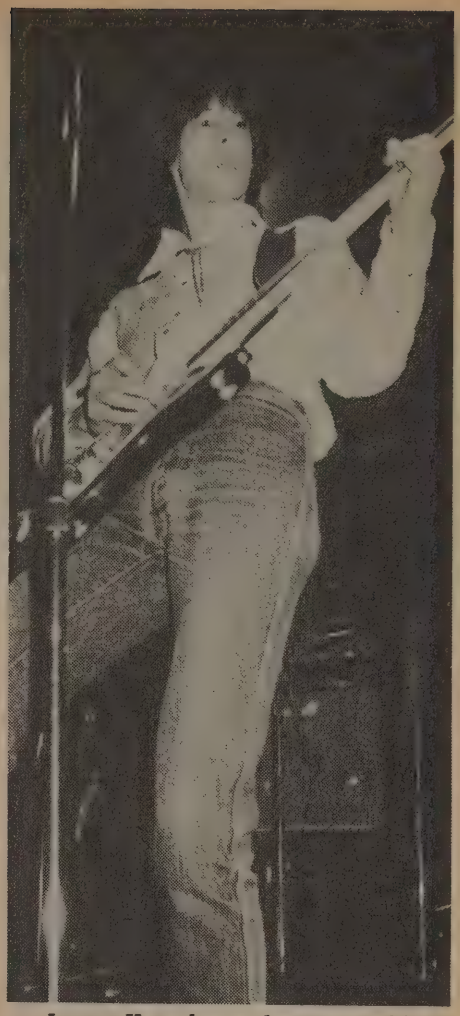
In other words, they fire up, they were angry, they were recriminatory, but they also were forgiving. And willing to analyze. And at least we had a chance to answer. I get a chance to answer now. I'm not in some detention center, locked up, it's not Kafka. I can reply, and I can continue to reply.
To be continued.□

Lynn Goldsmith

HOWLING WITH LENNY KAYE

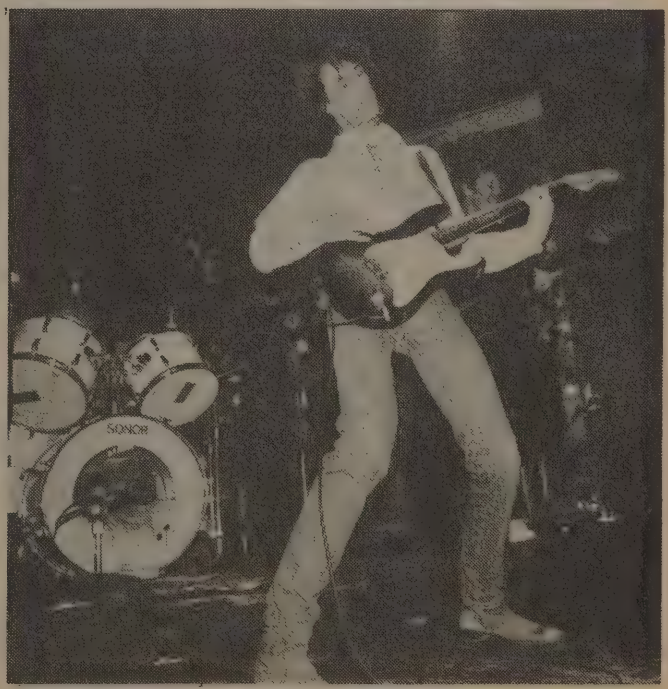
Though he recently returned from a Detroit trip to play a benefit with Richard DNV Sohl and Patti Smith, as well as work on new material (such as the lushly improvised "Afghanistan"), Lenny Kaye has been utilizing the PSG's sabbatical period to good advantage by appearing around New York with his own band, the Lone Wolves. Building an ever-increasing stock of originals as well as his extensive oldies repertoire, Lenny has been delighting crowds at such hot spots as CBGB's, the Squat Theatre, Heat, and Irving Plaza. The band includes Sohl, whose keyboard textures provide a colorful foil for Lenny's guitar explosions; bassist Patrick O'Connor, with whom Lenny played in the early seventies' Jimmy the Flea, as well as his own Aim group; and drummer David Donen, most recently the percussive force behind Carillo, not to mention being another old friend via sharing the stage of the Cheetah with Lenny in the late sixties in a group called the Reality Sandwich. The music runs the gamut from the tight pop-rock of "Giving It All Up" and "Child Bride" to the jungle mayhem of "Beast Language". We can't wait to see where the Wolves will strike next!

Along with the Lone Wolves (l. to r. keyboardist Sohl, drummer Dave Donen, and bassist Patrick O'Connor), Lenny shows the CBGB's crowd how it's done.



Lenny Kaye bears down upon his Stratocaster with the same unerring force that made him a guitar favorite with PSG fans the world over.

Richard DNV Sohl steps up to the microphone to deliver the solemn strains of the Temptations' classic "I Ain't Got Nothin' ".



As we leave Lenny striking a G chord, we might remind you that his first independent single, "Child Bride", backed with a live version of "Tracks Of My Tears", is now available on Mer Records ($2 from Mer, Radio Ethiopia, P.O. Box 407, Murray Hill Station, New York City, N.Y. 10016). I do!

PHOTOS BY JODY CARAVAGLIA

BLONDIE'S CLEM BURKE BREATHES TO THE BEAT

By Richard Robinson

The first time I really noticed Clem Burke was on a tv screen in the control room of a video sound-stage in New York. I was behind the console with the engineer directing the first Blondie tv segments, later shown on 'Rock Concert', when Bob Gruen, my co-producer, brought his camera in tight on Clem as the band started to play "X-Offender". As Clem raised his sticks to roll into the downbeat I saw more than the guy in back in charge of keeping time. Here was a character, part rhythm machine, part showman, aware that drummers are seen as well as heard.

Clem joined Blondie in 1976, early new wave nights at CBGB's and Max's, when the band consisted of Debbie Harry with guitar, bass, and drums. "We were a basic punk rock trio, at the time it was just bashing and going crazy because we only had bass and drums and guitar," he remembers, talking about those days with a definite lack of nostalgia in his tone. Since then, he points out, the musicianship has improved, and while he still considers drums a "primal instrument", his appreciation of what he and the band are doing now comes from the hard work they've put in becoming a first rate, million selling rock band.

"I try not to take things for granted," he says, "but I'm obviously proud of the way things are going. It's still a fantastic feeling. I'm not pretending I'm 18 and this is happening to me, you can't take it for granted because you really become complacent.

"Ever since we made the first album, I've always filed my Blondie albums next to my Beatles albums. The first Blondie album is next to *Meet The Beatles.*" Clem is not without humor about what has happened in the past five years. He feels that Blondie is a "real rock and roll success story, right from the streets to the big time. Nobody did it but us, really. Our image wasn't prefabricated. I mean, the more successful we get and the more superficial the fans get — as far as they're concerned it's just a product and that's it — but, you know, it wasn't precalculated. Debbie was what she was, I always knew what she was. I was saying Rod Stewart or Mick Jagger years ago — that's how I always thought of her, and you know it's come about. That's how I always felt."

Normally I don't ask rock stars how mom and dad feel about their success, but Clem is genuine about who and what he is, so he responds honestly to my query about how family and friends see his notoriety. "They sort of believe it," he says. "It's like the, they're almost just like the consumers in a lot of ways, because they're more aware of like when I'm on television, things like that. They're like the most avid fan because I'm family, so they follow it. They probably follow it a lot more than I do in certain respects. They're all thrilled because we were knocking around New York for a long time — the weird thing is having people thinking that these things happen overnight. Even friends, because I could never really interest my friends from New Jersey in actively taking part in the CBGB's thing, I guess they just weren't ready. Now, not to put my friends down, but everybody is trying to play New York and things like that. I was trying to get people to do that a long time ago, I was trying to get bands together to play at like Club 82 and no one was interested."

The whole mid-70's period that Clem refers to is interesting because in many ways the first two years of new wave at Max's and CBGB's was almost a secret. If you weren't there it was (and is) hard to explain what it was like. "Absolutely," agrees Clem. It was a tough time on one level, bands like Blondie, Talking Heads, Patti Smith, Television, The Heartbreakers, The Ramones, all struggling to keep it together, to keep it going. You really had to be there to understand and enjoy it. "Right, like CBGB's, like the magic was definitely there," says Clem. "At the stroke of midnight everyone would start wandering in and the bar would become really

"I try not to take things for granted but I'm obviously proud of the way things are going. It's still a fantastic feeling."

magical. Every band was unique, every band had something going for it."

Part of Blondie's distinctiveness comes from their own personal sense of style. This is, of course, expressed through their music, but it is also evident from their approach to style in art, clothes, haircuts, and the like. They are new wave, or, actually, the reality that lies behind new wave for those musicians and scenemakers who have lived out the realities behind new wave, punk, and other slogans of the rock and roll night. Clem has an individual sense of style that includes his personal image.

"Most of my clothes come from England or from thrift stores," says Clem, explaining, in that comment, perhaps the essence of new wave style. "I just wear, basically, what I've always enjoyed wearing, for quite a while. To me it was always like dressing like my heroes. That's where the look came from. One of my quotes is that what was once a uniform has now become a fashion. I like to wear suits. I was influenced a lot by Jerry Nolan, I always thought he was really great. I used to like the way he was so loaded down with paraphernalia and stuff and he'd be playing the drums with fur skin-tight leopard pants and big boots and jackets and scarves and everything wrapped around him. Sort of the antithesis of going out there in a basketball outfit."

Clem and I agree on that. I tell him I could never stand drummers who looked like they just came from playing basketball. "Yeah," says Clem. "I enjoy wearing what I wear. My girl friend suggested I get a gold lame suit, which I'd gotten made for me at a place called Carnaby Cavern the last time that we were in London. I'm starting to like design my own stuff. Image and music are important, I'm not the first person to say it. That's one of the reasons why Blondie is so huge, I think. Debbie's strong image along with everyone else's. The whole look of the band, that first video tape that you and Gruen did, that has a certain look to it."

"I just wear, basically, what I've always enjoyed wearing, for quite awhile. To me it was always like dressing like my heroes. That's where the look came from."

Style is part of the rock experience. It is much more fun to say 'Boy I like his style as much as I like his songs,' as opposed to saying 'Boy I like the song and is he sweaty.'

"I try to relate to it as if I was in the audience," says Clem. "I remember the things that I enjoyed when I used to go and see bands when I was 15. I try to keep that outlook. It might sound funny, but that's what I think of the whole thing."

Back to Blondie, the group, and the process by which they went from under to above ground. An important part of that process centers around the first Blondie album, the world tour they undertook to promote it, and 'Denis', their first hit single, albeit a hit in England and Europe, rather than the U.S.A. Of that 1977 tour, Clem says, "That was one of the big things that first broke Blondie. It paid off. By the tail end of that tour, it was February '78, we had broken through, 'Denis' had become number one. The tour had been booked five months earlier. There we were in a van with six people and buying Melody Maker every week and seeing the record go up the charts. It was like being an English band and seeing it happen, because England is so small. Just touring around in the van for four weeks and seeing the record rise up the charts, it was like something out of 'Stardust'. I was sort of disappointed because the success story didn't reach America for a good, I'd say, almost twelve months. An English band gets on the charts and right away they're on an American tour and everyone knows that they're a big success in England. I sort of expected that to happen."

"Image and music are important, I'm not the first person to say it. That's one of the reasons why Blondie is so huge, I think. Debbie's strong image along with everyone else's."

Blondie's European success continues, although it is now matched by their success here. Clem says that their popularity in Europe is different in ways from what has happened in the U.S. "There's a lot more fans, like at the stage door. In London if you do a live radio show, like Capitol Radio, by the time you get there there's like a hundred people outside, by the time you leave there's like five hundred people outside. There is a big difference. I like to hangout and talk to the fans. Like if we're doing the Hammersmith Odeon or something like that, it's fun to go outside and be besieged by fans, but once you sort of tell them to cool out a bit, they calm down a bit. If it wasn't like I'd be disappointed.

"In England it's much more of a lifestyle, it's a younger audience, I think. Like Blondie has a lot of young fans in America — I guess it's just sort of a universal appeal now, we wouldn't be having number ones if only a certain segment of an audience were buying our records, but in

(Continued on page 57)

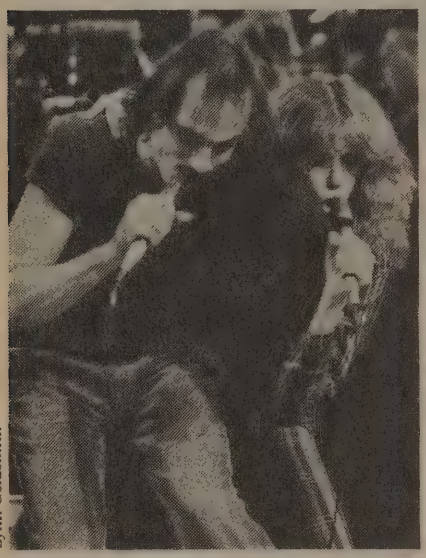
NO NUKES

Last year at Madison Square Garden in New York, Musicians United for Safe Energy (MUSE) held a 'No Nukes' rally. The concerts accounted for the largest grossing week in the history of the Garden, and made it one of the largest assemblies ever to take place in the United States and the largest anit-nuclear rally ever held in the world. Over a quarter of a million people took part.

The MUSE group was organized by performing musicians including having Jackson Browne, Bonnie Raitt, John Hall, and Graham Nash on its board of directors. All these artists performed at the 'No Nukes' rally concerts along with Steven Stills, The Doobie Brothers, James Taylor, Bruce Springsteen, Jesse Colin Young, Carly Simon, and others. They all worked for free, allowing all profits from the concerts, and the subsequent album (which has been certified gold), as well as the film, to go to the MUSE Foundation. The Foundation's purpose is to aid local alternative energy and anti-nuclear groups throughout the U.S.

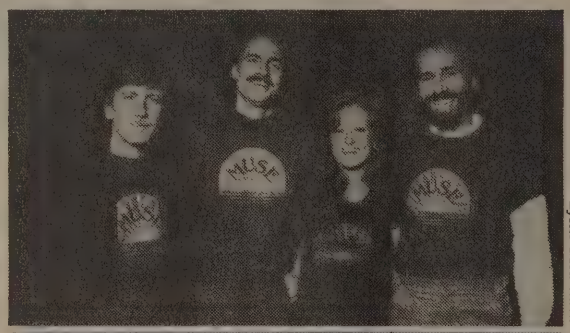
The 'No Nukes' film was produced by Julian Schlossberg and Danny Goldberg and promises to be one of the most exciting and intense film productions to hit the screens. Footage includes performances by top rock stars as well as powerful offstage footage. The film will be presented around the historic five day concert series at the Garden and the spectacular outdoor rally held at the same time in Manhattan's Battery Park.

"We were determined that we didn't just want to make a concert movie," says co-producer Danny Goldberg, who originally suggested that the concerts be filmed. "As we became more involved with the musicians, we knew that our job was to express their individual reactions to this issue. The problem of dealing with a life and death subject in the context of a rock and roll movie is solved in part by the personal involvement of the artists. The film tries to see the issue through their eyes."□



Lynn Goldsmith

James Taylor and Carly Simon are arm in arm onstage as they duet on "Mockingbird".



Lynn Goldsmith

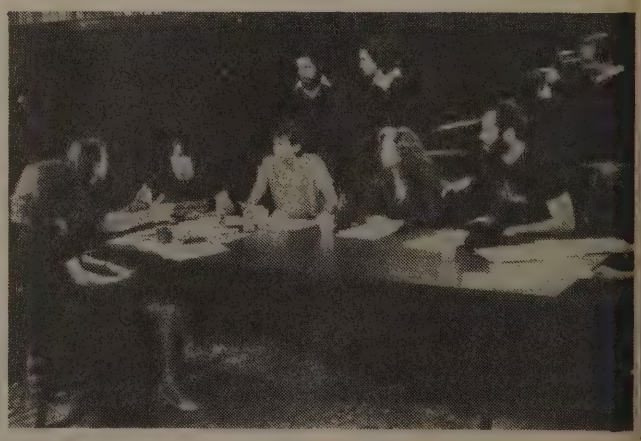
The moving musical spirits behind the 'No Nukes' concerts pose for a photo at the original press conference that announced the concerts. From left are Graham Nash, James Taylor, Bonnie Raitt, and John Hall.

Lynn Goldsmith

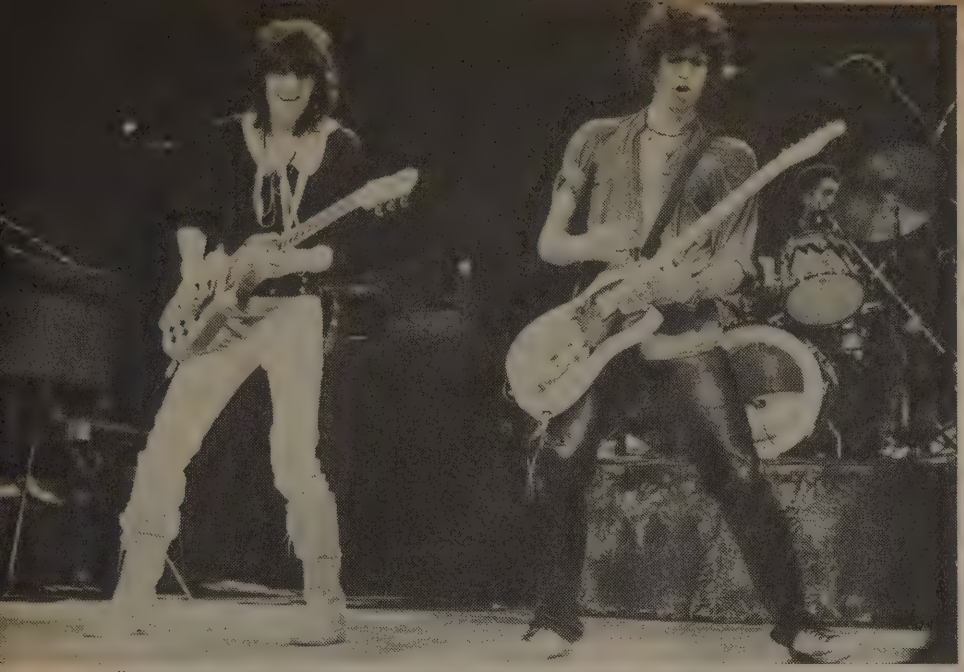
Among the biggest stars of the concert and the film were The Doobie Brothers. Here Michael McDonald and the group sing their super hit "What A Fool Believes".

Lynn Goldsmith

Backstage before one of the shows, Jackson Browne discussed the film with Danny Goldberg (right) who produced the film along with Julian Schlossberg.



Behind the scenes at the MUSE board meeting planning the filming of 'No Nukes' are from left Muse staffer Laurel Bergland Ford, Muse President Sam Lovejoy, Jackson Browne, Graham Nash, co-producers/directors of the film Julian Schlossberg and Danny Goldberg (standing), Bonnie Raitt, John Hall, and cameraman Bob Eberlein.



Michael Putland/RETNA

"That tour gave me a great feeling," said Ron, talking about his New Barbarians tour last year. "It was fantastic — I had my words all printed out and a music stand onstage, couldn't go wrong."

total support in doing it because if I felt like a black sheep then I'd feel very awkward. But they make me feel very comfortable about it and if they're available they make themselves totally available to help the project get finished. They give me an incredible amount of encouragement.

"There's a very mature attitude in this group," he continued. "It has their blessing and it's not competing at all, it's just another thing. There's plenty of room, isn't there. Keith could do it which is purely the reason he doesn't. He could do great solo albums and so could Mick. I think that in the next few years they've got to come out with one each."

It's been said that fronting a band is the dream of every musician who's not already fronting one, and Woody, who enjoyed that experience on his 1979 New Barbarians tour, agrees. "That tour gave me a great feeling," he said. "It was fantastic — I had my words all printed out and a music stand onstage, couldn't go wrong.

"I set out to do that tour knowing I'd lose money," he added. "I wanted to make sure that the group traveled in style; we stayed in incredible accommodations and the group got everything they wanted. Then, if after that the tour had made a profit all well and good but I couldn't see me selling out halls everywhere on the tour which is what I would have had to do to make a profit."

Ron was actually more surprised when those halls were filled to capacity than when they weren't. "Filling Madison Square Garden was a great experience, but when we got out of the big cities there were lots of halls that we didn't fill. You start to see that you're not such a name as I didn't think I was in the first place. For a tour supposedly headed by me, we played big venues, but then I had Keith there with me. I was nice enough not to put any blame on him though," he joked.

"The main buzz was seeing Stanley Clarke, Keith and me, Ian McLagen, Bobby Keys and Zigaboo all getting appreciated in their own right," he continued. "That was really having our cake and eating it — it was a very nice feeling to be able to put across a very risky thing. The whole thing was on me, I paid for the whole thing and I suffered financially to do it but I don't regret it in the least. It ended up in the red but that's what I thought would happen when I commenced the tour. But for the sake of music...

"Keith and I actually learned a hell of a lot during that Barbarians tour about how much work really is involved in keeping on top of it all. Mick puts in a lot of work prior to a Stones tour, for instance, where you wouldn't think he'd bother, but he does and by doing that tour Keith and I realized a little bit of what he does; checking out the venue and the ticket sales against the amount of people — just keeping the whole thing together, keeping the thing on the road."

Although that experience ranks as one of the highlights of Woody's life, he's not planning to do it again, at least for the moment, out of respect for the Stones. "If I continue to do my extra-curricular activities all the time," he said, "people might begin to think I don't have any faith in the Stones at all."

Obviously, Ron Wood has a great deal of faith in the band he describes as "such damn nice guys". Yet he acknowledges that many people enjoy and expect the evil image they've built over the years. "Well, they don't have to *want* it with Keith cause he really is," joked Ron. "He can be, especially to someone who's a real pain in the neck. It doesn't matter what walk of life you're in, there are some people who are just a pain in the neck and Keith doesn't take any shit. I suppose things like that have gotten him, and Mick, that kind of reputation. Mick has the kind of attitude where he's gone, disappeared.

"I'm a Gemini, I rarely explode but when I do it's a horrible mess. I can take anything really, and I never give people a hard time just for the hell of it. Basically I'm a regular guy — always trying to make things run smoothly." □

ROCK ACTION

CAPTION **Lene Lovich indulges in what can only be considered racist humor for a publicity photo to announce that she's recorded the classic "I Think We're Alone Now" in Japanese. Lene's stab at Oriental languages appears on the recent sampler record, 'The Last Stiff Compilation ... Until The Next One', issued by Stiff Records. For some reason Lene's track isn't listed on the album sleeve or label, but those who should know swear it's on the album.**

THE HIT PARADER INTERVIEW

MICK JAGGER/ KEITH RICHARDS

—PART II

By Lisa Robinson

Annie Leibovitz

"That's the thing about a band," said Keith, "very little thought has to go into it. If you think about it too much, then you end up with a rock opera."

Herewith the continuation of two separate interviews conducted just prior to the release of *Emotional Rescue.* I chatted with Mick in his sprawling, sunny New York apartment, I drank white wine, he had a beer. Keith and I talked in the offices of Rolling Stones Records (minutes after Richard Nixon had just used the same elevators in that building to visit his publishers), I again had white wine, Keith had Jack Daniels.

* * *

LR: You said you have a lot of stuff finished that you didn't put on this album. If you do decide to release it, won't it then seem stale to you?
Mick: Well, if it does feel stale, we won't use it. I don't think it will. Especially if it comes out by Christmas, or January.
LR: That soon?
Mick: Could be if we use the stuff we've got. We've got seven others already done.
LR: Going through the individual songs ... "Emotional Rescue" has that great falsetto ... Why did you choose to use that voice?
Mick: That's the way I naturally sang that song when I wrote it. In England they say it sounds like the Bee Gees. Three people in England told me it sounded like the Bee Gees, so I said, "well, maybe it does..."
LR: I think it sounds more like Smokey Robinson or Marvin Gaye. How did the song come about?
Mick: Well, I was sitting in the cocktail bar in the Carlyle Hotel with Bobby Short ... I was writing on the piano, that's how it went. That's how it started and that's how it ended. I sang it almost the same as when I first wrote it.
LR: Do you like to experiment and play around with your voice?
Mick: Yeah, it's fun. Sometimes it sounds really silly.
LR: Do you feel locked into any particular sound with this band?
Mick: No, not really, because I think there is a "hodgepodge of styles" as Keith would say, or "eclectic", as Brian used to say.
LR: Do you think you're going in a different direction than any others in the band, that you would want to do different things with your voice?
Mick: Well, everyone's got their own things that they want to do.
LR: Why haven't you done a solo album?
Mick: Real laziness. Put that down.
LR: Do you have any songs that aren't on Stones albums?
Mick: I think most of the best ones are on Stones albums. If they're not on there, there's a reason.
LR: You do think about doing one, a solo album, though?
Mick: Well, I think about it, but doing it is another thing, and I'm just so lazy. Keith's got half a solo album, with all these things he's done on his own. "Run Rudolph Run", things from that era.
LR: If you did one, what do you think it would sound like?
Mick: I don't know. I'll tell you when I'm finished. I'll send you a cassette when it's finished. Alright?
LR: Why are you living in New York City?
Mick: I'm not living here all the time. I spent all last year, almost, in France, recording the album.
LR: Well, but this is your home.
Mick: It's not my home. England is really my home, you know.
LR: When was the last time you were there?
Mick: (Laughs) When I was in divorce court.
LR: How is it being divorced?
Mick: Great...
LR: It didn't uproot your life in any way?
Mick: No, oh no, no, I don't think it's anything to worry about, except for the child part. But it had been going on for so long anyway, we hadn't really lived together for so long that it wasn't anything new. The only new thing was the legal thing.
LR: Did you see "Kramer vs. Kramer"?
Mick: No, I didn't actually.

Annie Leibovitz

Bil Wyman

Annie Leibovitz

Charlie Watts

Ron Wood

LR: You'll cry. It's very sad...
Mick: (Cries) Coming from a broken home myself, I know all about it.
LR: You're not from a broken home.
Mick: I am in this interview.
LR: Your parents are together.
Mick: Yes. We all went on holiday together. Crazy, if you ask me. Never try it.
LR: Back to the album. A song like "Summer Romance"...
Mick: Well, I can still write a song about a summer romance like that. It doesn't matter what I do. I mean they are just songs you know, and they're not literally autobiographical.
LR: Not at all?
Mick: Well, of course, they're *slightly* autobiographical. You can write from real experience, or completely imagined experience, or half and half. I write from half and half.
LR: Well, let's say you were writing a novel...
Mick: It's much more difficult, because there are more pages. In a song, you have music to help you tell a story. Don't let's get into it too literally, because it's only teenage rock and roll lyrics.
LR: Do you think you're making music for teenagers?
Mick: Don't even know if I'm making music at all. It sounds like a racket to me.
LR: You don't mean that.
Mick: I *do* mean it. You never take me seriously.
LR: So then, what's music? A symphony orchestra?
Mick: No, not necessarily, they play the drums too loud in a symphony orchestra, it isn't very nice. I don't know, sometimes it just sounds, a lot of times it sounds noisy to me.
LR: Your own music, or all?
Mick: Mine, and lots of other bands. I can't really explain. You asked if it was teenage music. I've no idea what that actually is, and never did, really.
LR: Do you feel that most of your life you've been busy doing something that you don't really know what it is?
Mick: Yeah, really. I'm not interested in defining it.

* * *

LR: Do you think that there is a particular "Stones sound"? One that people will always identify with the Stones?
Keith: Yeah, there is a basic sound that I suppose you identify as a Rolling Stones song. They sound like that because most of them are done in that way. I go in there and work them out without thinking about it, and start playing, and hit a beat with Charlie. That's the thing about a band — very little thought has to go into it. If you think about it too much, then you can end up with a rock opera.
LR: You feel that it's an intuitive thing?
Keith: Yeah, which I've always relied on, because I've got more instinct than brains.
LR: What about a song like "All About You"? You sound

like a crooner.
Keith: I wrote that with Charlie for a soundtrack three years ago, and I was convinced that, because it just came out like that — suddenly we found ourselves playing this basic sequence — I just thought that automatically it was some song, some old song that I couldn't put my finger on. For years I had been playing it, and I said, 'what's this song man', because I couldn't believe no one had picked up the sequence before. Then after three years of thinking that, I thought, well, maybe I did write it. Then we cut it and I got a good track on it. But I still had no idea about the song or anything until about a month ago. I just went out in front of the mike and I started doing it. The actual process is really indefinable, and I'd be the last one who'd want to cut through the curtain of mystery and say what inspiration is, or how you get it, cause I don't know, and I don't want to know. Just as long as it keeps coming.

"The actual process is really indefinable," said Keith, "and I'd be the last one who'd want to cut through the curtain of mystery and say what inspiration is, or how you get it, cause I don't know, and I don't want to know."

Bill Wyman

LR: You don't know who a particular song is about, or who you were singing about in that song?

Keith: No ... I just, not until it comes out of my mouth, or out of the amp, I don't know. I don't want to know. I just want to know if it sounds right altogether. You can write the greatest set of lyrics to a song but it still doesn't make a good record. It just might not sit in the right track. It's like a three hundred pound guy sitting in a baby chair, crack, you know? I just get out there and do it. Cause I know what I'm doing, but I don't know what I'm thinking.

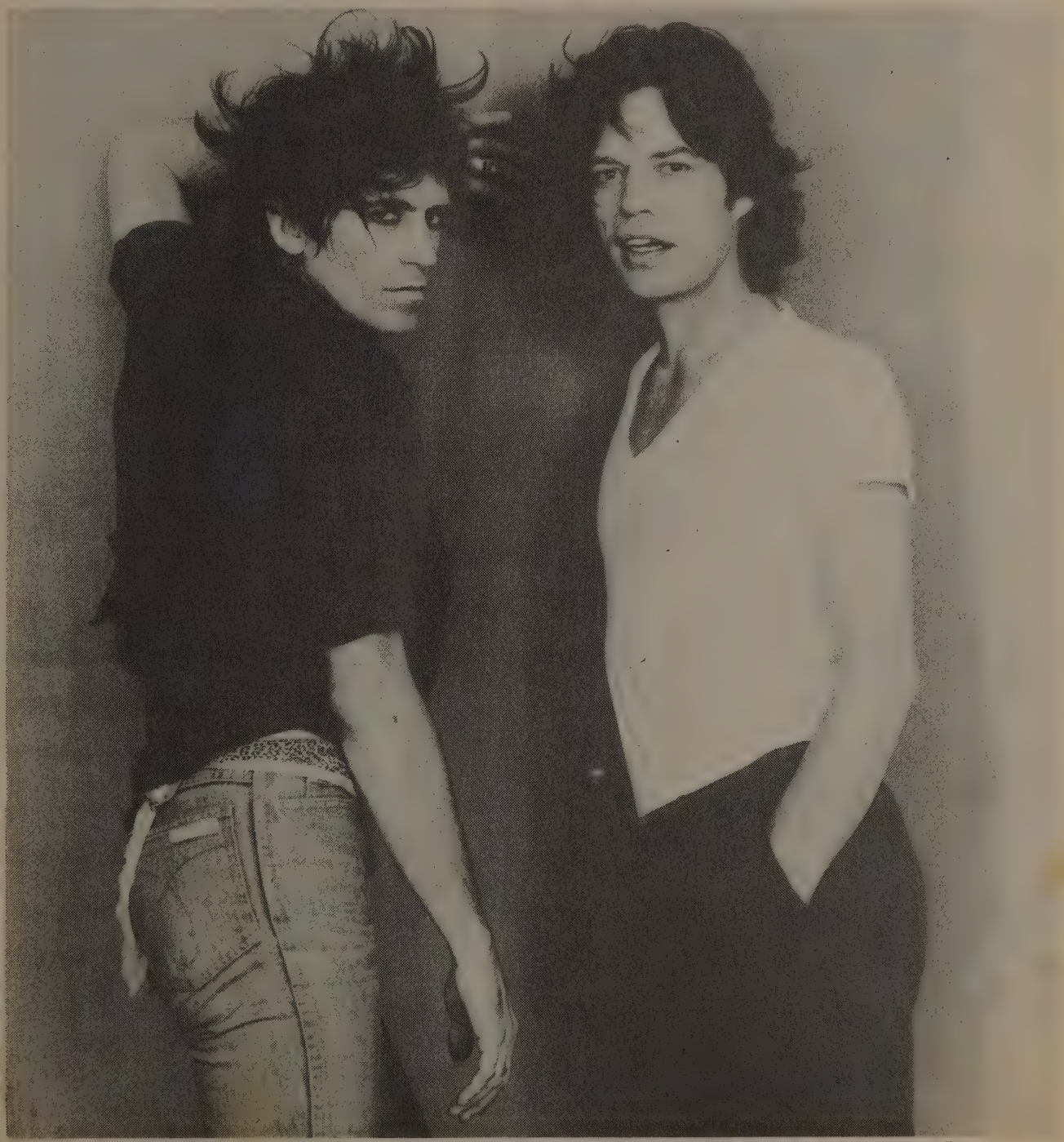
LR: Are there some songs that are more Mick and some that are more you?
Keith: Sure.
LR: Like "Let Me Go" sounds more to me like you, while "Indian Girl" sounds like Mick...

Keith: Well, you know us too well, maybe. Ha-ha. But you're dead right. A lot of the lyrics to "Let Me Go" are Mick's because that's the way I've always worked; I'll throw the hook in, and if I think of a couple of good lines I'll throw them in and that gives Mick enough to finish it off, especially if he's going to sing it, because he's the one who's got to deal with his words and sing them, and make them sound right. You hit the nail on the head about "Indian Girl", that's all Mick. I just played piano on that.
LR: What's it about? I asked him and he wouldn't say. I assumed it was about the "state of the world"...
Keith: Well, if he can't tell you, don't ask me, ha-ha, because as I said, I'm the last one to cut through the cloud of mystery that cloaks...
LR: Do you argue with him, ever, about which songs to put on the album?
Keith: Oh yeah. Sometimes more than others. I threw in a few H-bombs on this one. What we argue about might be like the one percent that isn't finished yet, or the one track, and I'll say I don't think this is right and he'll say he's happy with it, and I'll say well, I think you can do better, or let's try to get a different idea out of it, because sometimes I think there are things I know that Mick can do that he doesn't know he can do. There's no way there's been any album that we've all been completely happy with, like everything all the way through. There's always a point where you have to say 'let's work it out, let's do it again, or let's throw that track off for now and we'll work on it later', or put it on the next album, or whatever.

LR: Well, there were two different versions of "Dance" that I heard, and the finished one seems better...

Keith: "Dance", that was one of my H-bombs. To me, it was a great instrumental track, and a very hard thing to write a song to, on top of it, you know what I mean? It's just a beat and a groove. "Miss You" was a song from the beginning that was easier. "Dance" was something Mick had to superimpose himself on top of. We had quite a tussle on that, because I really thought it was a great warmup, a great intro to the album, and it gave everybody in the band a good warmup and a good beat. I try not to separate things, really, it's not a song, that track really, it's more just a hook and a beat really. We ended up dragging Max Romeo in on it, and there's Max, me and Mick singing on it, and I think it worked out alright. A lot of this album had to do with the editing, because a lot of the songs were seven, eight, nine and ten minutes to start with and we had to edit them down. And still make them sound like they're not chopped up to fat, you know what I mean? Unless they're really interesting, it's hard to go off on long tracks. I'd rather hit them short and sweet these days, you know.

To be continued in the next issue. Mick talks about Stones albums that didn't make it, what it's like being Mick Jagger, what music he likes, and the death of disco. Keith continued about Emotional Rescue, *other bands, the state of the record industry, and more.*□



"You can write from real experience, or completely imagined experience, or half and half," said Mick. "I write from half and half."

HEART TO HEART

By Deane Zimmerman

Heart is currently the Wilson sisters (Ann & Nancy), Howard Leese, Steve Fossen and Michael Derosier. The Fisher brothers (Roger & Mike) used to be part of the group — as were the sisters' boyfriends — but that's another story. For now, let's just say that Heart is a five-piece band with a huge lp *(Bebe Le Strange)*, romances come and go, and it's only rock & roll.

Much has been written about Ann & Nancy Wilson being WOMEN IN ROCK — so much in fact, that Ann would like people to pay a little more attention to the music and leave the sex alone. After all, it isn't as if last year they were men.

"People are always asking us the age-old, hated question; 'What's it like to be a woman in rock & roll?'," laughed Ann. "They've been asking us that since '72. That's the prime question — usually it's the first question."

Her response varies depending on her mood. "If I feel spunky I might fool around with them or give some weird answer because I'm so tired of answering it," she said. "Sometimes I just tell them *what it's like*. I think that hipper people from the more cultural centers are getting past that but there are so many places where we go where it's just starting to change, these little towns, and it's like 'Wow, a woman in rock, hey, a new creature.'

"I don't know — I just don't really think of myself as a woman in rock, ha ha ha, so whenever I talk to somebody I just talk probably much the same as somebody else would who wasn't a woman."

At one point in rock & roll, just about every woman who stepped on a stage either sang or shook a tambourine, which made for some pretty limited role models. More recently, with the emergence of talented musicians such as Chrissie Hynde, Patti Smith, and Nancy Wilson (to name a few), the picture has changed. But women are still role models for other women. "It's a slowly growing, but continually growing thing," said Ann. "The momentum of that has quadrupled in the last few years. At first we got a couple of letters here and there from girls who thought 'wow, you guys are cool,' but now it's 'god, I'm going to do that, too'."

Nancy onstage at the Meadowlands

Gary Gershoff

Although Ann doesn't really feel qualified to give advice to those women who've asked how to get into rock & roll she does know some of the pitfalls to be avoided. "That's what I would warn against," she said, "and one of them is try and fight your emotional woman's self, or at least know how to control it cause it's a really hard business and if you end up screaming and shrieking and being emotional all the time, you're just going to do yourself in. The other one is the obvious excesses. But mostly just don't take no for an answer and don't let anyone say 'Oh shutup chick' or tell you that you can get further by just marketing your body or something like that. That's never worked."

Heart 1980 has had the kind of success that makes even the most brash think twice before uttering any of the above comments. Heart 1970 was another story. "At the beginning, no one knew quite what Nancy and I were made of, or how to market us properly," said Ann, "so of course we had to go through the inevitable situations — guys who wanted us to wear little bikinis and pose like little chickie-poos. I'm not really a feminist and I don't mean to speak in a really hard-core feminist way, but that was wrong for Nancy and me. We're just not that, in fact, it particularly enrages Nancy when anyone comes on to her that way. She just can't take it. I think the men who were at fault gradually got frightened by us because we'd bite their heads off. And we were successful without having to do that."

When Ann was growing up, there were no women singers she felt she could relate to. "There were a few whose voices I liked, like Aretha Franklin and Mary Wells, Diana Ross, I guess they were exclusively the black singers. But the white ones like Janis and Grace seemed a bit too self-destructive..."

Talking about that whole concept of the stereotypic, vulnerable, self-destructive woman who is really talented but lives life "going down the tube at 95 miles an hour "because she's weak and can't find love, Ann said, "That's probably a real big part of it there; if you're a woman in this business you're in a really weird position when it comes to finding love. You're real lucky if you've got some guy outside the business who knew you before and who's in love with you. If not, and if you're rich and famous and vulnerable, you're apt to be really hit of by a lot of weird guys who want to use you to brighten up their own little room." And while some people may think the same is true in reverse, Ann disagrees. "I think it's different because in most cases a female gigolette would be less powerful than a male gigolo, just as a person, they probably wouldn't pack as much wallop as a man would over the woman, especially a vulnerable one. And most women artists are extremely vulnerable — most artists are, but especially women."

For the past year or so it's been almost impossible to pick up a story about Heart and not read all about the Wilson sisters' romantic upheavals. Talk about living one's life in public. How does Ann deal with that constant lack of privacy? "I've gotten used to it a bit," she said. "When we first started out it bugged me more than it does now because I've lived with it for so long. There are times when I almost like it: I broke my back for years to be famous and fame by definition is lack of annonymity. You want to be loved and want

(Continued on page 60)

"I don't know — I just don't think of myself as a woman in rock..."

SONG INDEX

50/All Out Of Love

52/Baby I Can't Get Over Losing You

48/Big Time

56/Comfortably Numb

54/Dancing In The Street

44/Hey There Lonely Girl

50/I Owe You One

46/I'm Alright

45/I've Just Begun To Love You

52/Just Can't Wait

52/Let My Love Open The Door

44/Let's Go 'Round Again

46/Love Don't Make It Right

44/Love Me, Love Me Now

56/Love That Got Away

54/Lover's Holiday

42/Night Of Love

56/One In A Million You

42/Rock It

54/Shandi

56/Take Your Time (Do It Right)

46/Under The Gun

48/Why Not Me

50/You Better Run

43/You're Supposed to Keep Your Love For Me

NIGHT OF LOVE

(As recorded by Jimmy Ruffin)

ROBIN GIBB
BLUE WEAVER

One night, one night of love
That's all I need
One night of love.

Tonight lookin' at me with your big brown eyes
Tonight building me up with those sexy lies
Feeling your feeling baby
I gotta have you by my side
Lovin' you, you take me on a midnight ride.

Night of love, simple night of love
And it's you sweet child
That I'm thinking of
Need to hold someone 'til the dark has gone
And it's your good lovin' that I'm counting on
One night, one night of love
That's all I need
One night of love.

Tonight won't you take my body higher, honey
Tonight, turn this heart of stone on fire, honey
Seeing you needing me baby makes me feel electrified
Lovin' you, you take me on a midnight ride.

(Repeat chorus)

Night, night, night of love
And it's you that I'm thinking of
I need a night, night, night of love
Come on and set me on fire
Take me higher
Night of love, simple night of love
And it's you sweet child that I'm thinking of
Need to hold someone 'til the dark has gone
And it's your good lovin' that I'm counting on.

Night-i-ti-ight night of love
I need a night, night of love
Yeh, I want a night of love
Simple night of love
And it's you sweet child that I'm thinking of
Night of love, simple night of love
And it's you sweet baby that I'm counting on
Night-i-ti-ight, night of love.

Copyright ©1980 by Brothers Gibb B.V. Published in the U.S.A. and Canada by Stigwood Music, Inc. (Unichappell Music, Inc., administrator). International Copyright Secured. ALL RIGHTS RESERVED. Used by permission.

ROCK IT

(As recorded by Lipps, Inc.)

STEVEN GREENBERG

Rock, rock, rock, rock it
Rock, rock, rock, rock it
Rock, rock, rock, rock it
Rock, rock, rock, rock it.

Won't you rock with me baby
I wanna rock the night away
We're gonna dance until the sun shines
We're gonna dance until you say
That you want to take off
Take off with me
On a rocket into space
To another space.

Rock, rock, rock, rock it
Rock, rock, rock, rock it
Rock, rock, rock, rock it
Rock, rock, rock, rock it.

(Repeat)

Copyright ©1979 by Rick's Music and Steve Greenberg Music. Rick's Music, Inc. administered by Rightsong Music, Inc.

YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME

(As recorded by Jermaine Jackson)

STEVIE WONDER

What are you doing out there baby
Messin' 'round with all the guys
What are you doing out there playing
Aren't you supposed to be mine
What are you doing out there baby
That ain't the way it's supposed to be
'Cause you're supposed to keep your love for me.

So keep your love for me
Da da da da da da da da da da
Da da da da da da da da da da da da
Da da da da da da da da da da da da
da
Da da da da.

What are you doing out there sugar
Tryin' to bring my spirit down
'Cause I've heard that you've been sneakin'
Around with ev'ry guy in town
What are you doing out there baby
You're acting like you're fancy free
When you're supposed to keep your love for me.

Say it one more time
You you don't want to keep your love for me
When all the time you're you're supposed to keep your love for me
Da da da da da da da da da da da
Da da da da.

Sooner or later I'm gonna leave you
Though I've said this many times before
But on the day you least expect it
You'll find me walking out the door
What are you doing out there baby
I guess our love will never be
'Cause you, you don't want to keep your love for me.

No, you you don't want to keep your love for me
Say it one more time
You you don't want to keep your love for me
When all the time you're you're supposed to keep your love for me
Da da da da da da da da da da da
Da da da da.

Copyright ©1980 by Jobete Music Co., Inc. & Black Bull Music, Inc.

10,656 LEAD GUITAR RUNS

This amazing book diagrams 888 Rock and Blues lead guitar runs. Each is laid out on a separate guitar diagram for quick reference. Directions show how to easily play each run in 12 different positions, creating 10,656 lead guitar runs . . . almost every lead guitar part you've ever heard on a recording. Contains Rock, Blues, Soul, bass runs, intro's., endings, fill-in's, lead breaks and more. Complete book only $4.95. Send $4.95 to:

Zounds, Dept. 261-B, 3030 Covington Pike, Memphis, TN 38128

CONSUMER INFORMATION CENTER, DEPT. E PUEBLO, COLORADO 81009

GSA General Services Administration

1001 FREE SAMPLES

AND OTHER FREE GIVE-A-WAY ITEMS

All you need is this amazing 64 page book. It tells you exactly where to write for hundreds of $$$ worth of free give-a-way-items . . . beauty aids, food products, vitamins, books, etc. . . . all free for the asking. Send $1.98 (plus 27c shipping) for book.

1001 FREE
Charlton Building, Derby CT 06418

The Affordable Pro-Mixer by Carvin

No one can match the quality and features now offered in the new CARVIN MX Series Pro Board at our low price! Features like —

- **Professional V.U. Meters with on-board calibration controls**
- **5 Balanced Outputs for, A-B Stereo, Monitors 1 & 2, and Mono A + B**
- **Large 90 mm recording type Faders**
- **Direct Channel Outputs and Interrupt Jacks for recording and channel patching**
- **Selectable "Control Room" monitoring of all 5 buses**
- **On-board Phantom Power + 48V for condenser mics**
- **Independent channel "Soloing" with noiseless J-Fet switching**
- **Dual reading LED Channel Peak Indicators that read both channel overloading and EQ overloading.**
- **Talkback System**
- **3 Band active channel equalizers**
- **Optional 9 Band Graphic EQ for main outputs or reassignment to channels**
- **Available in 12 or 16 channel models**

More important than features, you are buying quality! All wiring is done with a military type wiring harness. The steel chassis is precision formed and assembled in a modular fashion designed to eliminate strong RF fields. All P.C. Boards are super strong G-10 epoxy fiberglass. All components are securely anchored. If the board is dropped, it's still going to work.

All components used are of the highest quality obtainable like -- Switchcraft connectors. Centralab switches, CTS sealed controls, low noise high slew rate Op-Amps and Discrete amplifiers. Even the sides are 1" thick solid Walnut. The entire board is backed by a 1 YEAR Warranty.

The MX board has proven itself on numerous concert tours. It's been put to the test by professionals and they are raving about its performance.

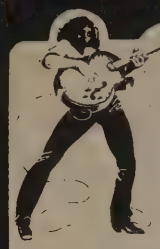
The best part are the factory prices that won't leave you broke. We currently sell the 12 Ch MX1202 for $1095 and the 16 Ch MX1602 for $1495. (Add $250 for the optional Four 9 Band EQ). Road cases by Anvil™ are available at $195 and $215 respectively.

You are probably asking "How do we do it for the price?" It's simple. We build and sell direct to you without any retail markup or commission.

Write for your FREE 64 page Color Catalog or Call TOLL-FREE 800-854-2235 (714-747-1710 in CA) for more information or to place your order. Use your Master Charge or VISA as a deposit and the balance will be shipped C.O.D. As always, if within 10 days you are not 100% satisfied, your money will be refunded.

Carvin Dept HP32, 1155 Industrial Ave., Escondido, CA 92025

PLAY LEAD GUITAR
LIKE A PRO!



NEW Sight & Sound method shows you how to play all styles: Rock - Heavy Metal - Pop Progressive - Blues PLUS Secrets of Special Effects.

This revolutionary method is like having a Lead Guitar teacher in your own home.

NOW YOU CAN LEARN TO PLAY FAST AND EASY, WITHOUT READING MUSIC!

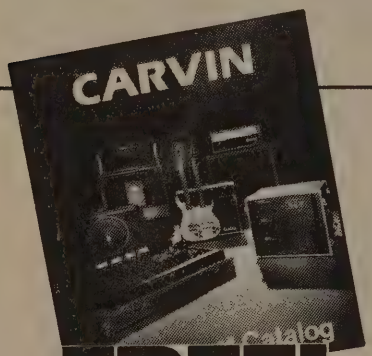
Guaranteed results. Send today for free details. Don Edwards Studio HP9 8710 Wheeler Mentor, OH 44060 Canada. Please send $.00 for added shipping costs

NOTICE: RECORD LISTENERS WANTED

(No experience required) You will receive nationally released albums to rate. THERE IS NO EXTRA CHARGE for the LP's you receive. You pay a small membership fee which covers all costs of the LP's. We pay postage. In return for your opinion, build your LP collection. "First come basis." For application write: EARS, DEPT. hp Box 10245, 5521 Center St., Milwaukee, WI 53210.

POEMS WANTED FOR SONGS & RECORDS

AMERICA'S LARGEST SONG STUDIO wants to see your material. No special training needed. Write the words as you feel them. We'll inform you if they qualify for **MUSIC** and **RECORDING. WE NEED SONG-POEMS.** All types-ballad, rock & roll, sacred, rhythm & blues, country, western, etc. Examination and advice **FREE.** Send poems to **Five Star Music Masters, 101 Tremont, Dept. 3, Boston, Mass. 02108**



FREE!

1980 Pro-Line Guide

- A comprehensive 64 pg. color guide to all Carvin Pro-Line equipment including illustrations, technical information and specifications with Special Direct Prices.
- Carvin's new products for the 80's include; double neck guitars, modular power amps up to 700w RMS. Recording and road mixing boards, JBL Pro speakers, bi-channel tube guitar amps, Parts, plus much, much more.
- As we introduce you to the finest Pro Equipment available, you'll appreciate Carvin's policy of selling Direct for exceptional values.

Write:CARVIN Dept. HP80, 155 Industrial Ave., Escondido,CA 92025 • Phone: (714)747-1710

CARVIN FREE CATALOG

Name _____

Address _____

City _____

State _____ Zip _____ HP80

HEY THERE LONELY GIRL

(As recorded by Robert John)

EARL SHUMAN
LEON CARR

Hey there lonely girl, lonely girl
Let me make your broken heart like new
Hey there lonely girl, lonely girl
Don't you know this lonely boy loves you?

Ever since he broke your heart
You seem so lost
Each time you pass my way
Oh, how I long to take your hand
And say don't cry
I'll kiss your tears away.

Hey there lonely girl, lonely girl
Let me make your broken heart like new
Hey there lonely girl, lonely girl
Don't you know this lonely boy loves you?

You think that only his two lips
Can kiss your lips
And make your heart stand still
But once you're in my arms you'll see
No one can kiss your lips the way I will.

Hey there lonely girl, lonely girl
Let me make your broken heart like new
Hey there lonely girl, lonely girl
Don't you know this lonely boy loves you?
Hey there lonely girl, lonely girl
Don't you know this lonely boy loves you?

Copyright ©1962, 1970 by Famous Music Corporation, 1 Gulf & Western Plaza, New York, NY 10023. International Copyright Secured. Made in U.S.A. All Rights Reserved.

LET'S GO 'ROUND AGAIN

(As recorded by Average White Band)

ALAN GORRIE

Baby, I'm back and right away I had to come to you
Too see if the love that we knew before
Had passed the test of time
Time, it changes almost ev'rything
And sometimes lets us see the better side
Of the feelings we once shared.

(So, baby)
Let's go 'round again
Maybe we'll turn back the hands of time
Let's go 'round again one more time, one more time.

Now baby I know that you think I will be diff'rent now
Inside of me nothing has changed
So I'm asking you again
Please, there's no one else that could have brought me back
No one to have and to shake me free
Of the memory I kept within my heart.
Let's go 'round again
Maybe we'll turn back the hands of time
Let's go 'round again one more time
Let's go 'round again
Maybe we'll turn back the hands of time
Let's go 'round again one more time
One more time, one more time, one more time.

Copyright ©1980 by Average Music, (c/o John C. Mitchell, 315 South Beverly Drive, Beverly Hills, California 90212). International Copyright Secured. All Rights Reserved.

LOVE ME, LOVE ME NOW

(As recorded by Curtis Mayfield)

CURTIS MAYFIELD

Dancing in a world our preference one on one
Having fun till night is gone
You say I'm the man that makes your love begin
Oo tell me when we start again
I took for granted love you see
You gave a love tender to me
Love me, love me now.

Dancing in a world, I had to check you out
Your love came how just blew me out
All up in you darling like a fantasy
Oo come dance with me, come dance with me
To you I give myself away
To make the time and call today
Love me, love me now.

Dancing with the girl she make an appetite
Like apple pie her body's ripe
People everywhere seem to be amazed
Oo your sexy grace, your tender face
Close incounters, a different kind loving ways
We seem to find
Love me, love me now
Love me, love me, love me baby.

Copyright ©1980 by Mayfield Music.

I'VE JUST BEGUN TO LOVE YOU

(As recorded by Dynasty)

WILLIAM SHELBY
RICKI SMITH

When I saw you standing there
I asked myself
Is she the kind who plays it fair
I shouldn't let that bother me no more
Not this playboy
Who's felt the pain of love before
But how was I to know
This feeling coming on would be so strong
It's not turning out the way I planned it
Hey it's all wrong.

But you made me wanna give you more
Than you bargain for girl
I've just begun to love you
And I don't want no other to be my lover
I've just begun to love you.

I've never been hooked so easily
Though I tried to stall
I couldn't stop what had to be
You say your old boyfriend let you down
And now he calls
Well baby you belong to me
And this time I'll make the best of our love
I got ways to keep you mine
I don't wanna move too fast
When I can make it last.

And you make me wanna give you more
Than you bargain for girl
I've just begun to love you
(I've just begun)
I don't want no other to be my lover
I've just begun to love you.

I've just begun
It ain't over baby
Say it over baby
I've just begun
Say it ain't over baby.

I've just begun to love you
I've just begun to love you
I've just begun to love you
I've just begun to love you.

Give you more than you bargain for girl oooo
I've just begun to love you
I don't want no other to be my lover
And I've just begun to love you.
(Repeat chorus)

Copyright ©1980 by Spectrum VII/ My Kinda Music.

ADULTS! FINISH HIGH SCHOOL AT HOME-SPARETIME!

Study at Home, No Classrooms, Set Your Own Pace, Wide Choice of Subjects to Fit Your Interests, Credit for Subjects Finished Earlier, Low Cost, Easy Payments, No Salesman will call on You, Ever.

Join more than 150,000 men and women like you who have been graduated from American School since 1946

You'll enjoy finishing high school with this adult-oriented "class of one" method. Since 1897, over 2,000,000 men and women have enrolled with us, since 1946 alone over 150,000 have graduated from our high school program.

Whatever the reason you did not finish your high school, you'll find the "school of the second chance" - American School — can help you to succeed, at your own pace, in the privacy of your home.

We offer a hundred subjects, including such as auto mechanics, oceanography, typing and secretarial, art, or home decoration, so that you can "tailor" your course to your own interests and needs.

Too, we give you full credit for any subjects you satisfactorily completed in high school.

Do mail the coupon — or telephone free — today and let us mail your information on our Accreditations, Diploma, special home study method, low tuition, down payment and monthly payments without interest.

AMERICAN SCHOOL Dept. 11111
850 E. 58th St., Chicago, IL 60637

TELEPHONE FREE DAY OR NIGHT FOR FASTER SERVICE

1 800-621-5809
FROM ILLINOIS: 800 621-972-5858

American School, Dept. 11111
850 E. 58th St., Chicago, IL 60637

Please rush me information on American School high school course, accreditation, diploma, low tuition cost. No salesman is to call.

NAME

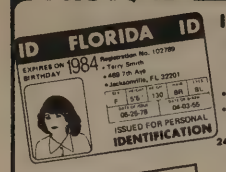
ADDRESS

CITY, STATE & ZIP

TELEPHONE ( )

Remember, you're among friends.
SMOKEY
Only you can prevent forest fires.
A Public Service of This Magazine & The Advertising Council

PHOTO ID



IN FULL COLOR
SEALED IN PLASTIC
All States and Provinces

- CUSTOM-MADE WITH YOUR PHOTO
- USE ANYWHERE, ANYTIME FOR POSITIVE IDENTIFICATION

24-Hour Service • Moneyback Guarantee

FREE BIRTH CERTIFICATE

SEND $5.00, Name, Address, Sex, Height, Weight, Color Hair, Eyes, Birthdate & Small Photo.
We do not fill out birth certificates.

$5 ADDITIONAL $4 ID'S

If you want more information send 25¢

CARDINAL PUBLISHING, DEPT. DR155
BOX 5200 • JACKSONVILLE, FLORIDA 32207

PHOTO ID

How to *WRITE, SELL and PUBLISH*
YOUR OWN SONGS

Learn how to write songs correctly; How to get them recorded; How to sell and promote them. Secrets and methods used by professionals. Information **FREE.**
Ace Publishing, Box 64-H, Boston, Mass. 02101

VOX GUITARS•AMPLIFIERS•SOUND EQUIPMENT

Are you a **VOX** collector or just a **VOX** fan? Would you like to communicate with other **VOX** family members and form a nationwide **VOX** network? If so we would like to hear from you. We are the **VOX ADVOCATES** dedicated to bringing **VOX** back to America. If you love **VOX** please write. We have genuine **VOX** T-Shirts available. Wear them with pride! State size $6.50.

VOX ADVOCATES
1615 CASTILLO ST. SANTA BARBARA, CA. 93101

FULL COLOR POSTER BLONDIE NO 1

T-SHIRTS AND POSTERS

CATALOG 30¢

WE SELL ONLY HIGH QUALITY AMERICAN MADE T-SHIRTS AND JERSEYS IN 100% COTTON

● **T-SHIRTS**–$6.00+.75 postage and handling ($6.75 each) Sizes: S-M-L-XL Order 4 for $25
● **BASEBALL JERSEYS**–$8.00+.75 postage and handling ($8.75 each) Sizes: S-M-L-XL
▲ **ROCK STAR BASEBALL CAPS**–$6.00+.50 postage and handling ($6.50 each)
● **FULL COLOR POSTERS**–22"x34" $4.25 each
■ **GIANT FULL COLOR POSTERS**–42x58 $4.75 each
◪ **BADGES**–2" x 2" $1.75 each

VAN HALEN ●●■	THE KNACK ●■
TED NUGENT ●■▲●	MOLLY HATCHET ■
AEROSMITH ●●▲	DEVO ■●
AC/DC ●■▲	NEIL YOUNG ■
DOOBIE BROS. ●■▲	STYX ■●
JOURNEY ●▲	ALICE COOPER ●
BOB SEGER ●■▲	THE PRETENDERS ■
TOTO ●	HENDRIX ●■■▲
REO SPEEDWAGON ●●▲	YES ●■■
ROD STEWART ●■	KANSAS ●●
CHEAP TRICK ●■●▲	OUTLAWS ●■
UFO ■●	PINK FLOYD ■
RUSH ●■	QUEEN ●●■
CLASH ●■	BLACK SABBATH ■
THE JAM ●■	BOSTON ●■■
JOE JACKSON ●	THE SCORPIONS ■
JUDAS PRIEST ■●	THE BOOMTOWN RATS ■
BLONDIE ●■◪	LYNYRD SKYNYRD ●■▲
CARS ●■	TOM PETTY ●■▲
STONES ●■◪	HEART ●
LED ZEPPELIN ●■■	PAT TRAVERS ●■

AND MANY MORE! ALLOW 3 WEEKS FOR DELIVERY.
N.Y. STATE RESIDENTS ADD APPLICABLE SALES TAX.
SEE CATALOG FOR FURTHER INFORMATION
ROCK TOPS, Dept. D–9 SLATE HILL, N.Y. 10973

I'M ALRIGHT

(As recorded by Kenny Loggins)

KENNY LOGGINS

I'm alright, nobody worry 'bout me
Why, you got to gimme a fight
Can't you just let it be
I'm alright, don't nobody worry 'bout me
You got to gimme a fight
Why don't you just let me be.

Do what you like
Doin' it nat'rally
But if it's too easy
They're gonna disagree
It's your life and isn't it a mystery
If it's nobody's bus'ness
It's everybody's game.

(Repeat chorus)

"Gotta catch you later"
"No cannonball it right away"
"Some Cinderella kid
Get it up and get you a job"
(dip dip dip dip dip dip dip dip)
Listen to your heart beatin'
Own heart beatin', own heart beatin'
Own heart beatin', don't it get you
movin m-m-m-man
It makes me feel good
Wow Cinderella kid
Then give it up and give it the job
Dip dip dip dip dip dip dip dip
Boom boom boom boom boom.

(Repeat chorus)

Who do you want, who you gonna be today?
And who is it really makin' up your mind
You wanna listen to the man?
Pay attention to the magistrate
And while I got you in the mood
Listen to your heart, heart beatin'
Heart beatin', heart beatin'
(Repeat chorus)

Copyright ©1980 by Milk Money Music. Used by permission. ALL RIGHTS RESERVED.

LOVE DON'T MAKE IT RIGHT

(As recorded by Ashford & Simpson)

NICKOLAS ASHFORD
VALERIE SIMPSON

Love don't always make it right
Love can't fill those empty nights
Love don't always make it right.

Sometimes you gotta fight to get it right
Sometimes you gotta scream
Sometimes you gotta act darn right mean
And turn the other way
Don't hear what they say
And if they ask you why
Look 'em dead in the eye and say.

Love don't always make it right
Love can't fill those empty nights
Love don't always make it right.

Sometimes you gotta make it right
Sometimes you gotta fight for it
Sometimes you gotta have a fit
Sometimes you gotta open fire
Tell 'em just what you desire
Sometimes you get a low down
And let off steam
Sometimes you gotta get up, tell 'em
Tell 'em what you mean because...

(Repeat chorus)

Sometimes you gotta fuss
And get serious
Sometimes you kick back
Sometimes you don't think before you act
Just turn on the heat
And don't be too sweet
Using common sense
It's no kind of defense because...

(Repeat chorus)

Copyright ©1980 by Nick-O-Val Music.

UNDER THE GUN

(As recorded by Poco)

PAUL COTTON

Now and then you see me falling
Way behind the things I need to do
Don't you believe I've missed my calling
I'm just the one to play the fool.

Under the gun, under the gun
I'm down and crawlin' like I've never done
Under the gun, under the gun
Standing in my own way
And nowhere to run.

Waited so long it feels like a lifetime
And looking up just seemed so far away
Between these walls, I live on the bottom line
It's just enough to get me through the day.

(Repeat chorus)

Copyright ©1980 by Tarantula Music. Used by permission. All rights reserved.

BE WHATEVER YOU WANT TO BE

with Exciting, Colorful Make-Up!

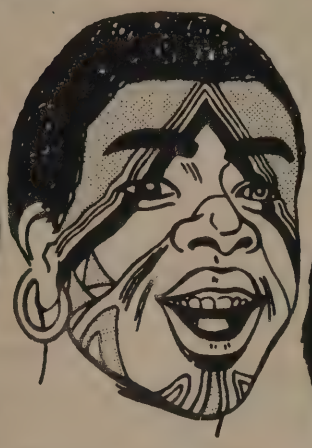
NEW... First Time Available!

Be a CLOWN!
Be an INDIAN!
Be a MONSTER!

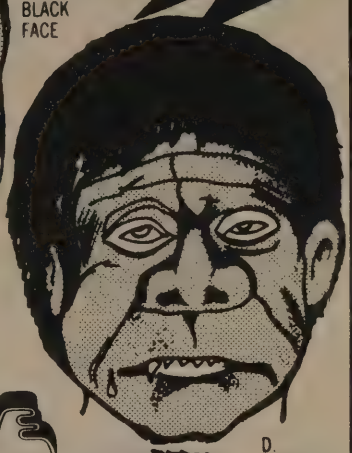
For PARTIES PLAYS HOLIDAYS and HALLOWEEN

A. CLOWN

B. INDIAN



C. BLACK FACE



D. MONSTER

Have Fun . . . It's Exciting . . . Amaze Your Friends!
NON-TOXIC - PROFESSIONAL QUALITY

MASQUERADE
MAKE-UP KITS

Easy To Put On – Easy To Take Off!
Make Any One Of A 1001 Faces!

Only $4.50 Each

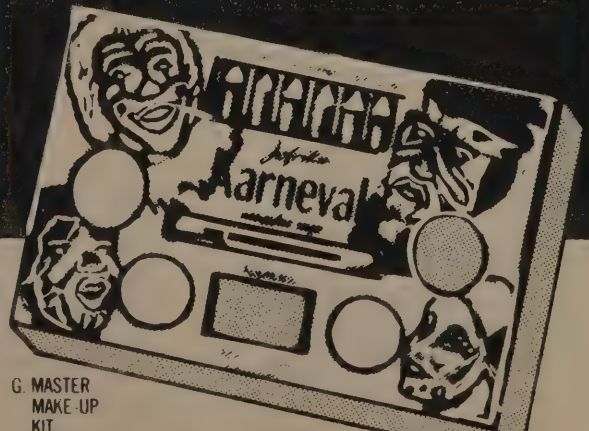
F. CHINESE

E. BLACK & WHITE (DISCO)

No more fuss . . . No more bother . . . A complete kit at your fingertips, with detailed instructions, color illustrations and all the make-up you'll need for any character you choose . . . Be the talk of the town . . . Do it the professional way. ORDER NOW!

It's great, it's easy and it's fun. Be the first on the block to make-up as your favorite hero, rock star or even to disguise yourself. Everything is included in your kit to make up the type of character you have chosen.

SPECIAL MASTER MAKE-UP KIT



G. MASTER MAKE-UP KIT

This super Master Make-Up Kit gives you 4 changes of characters. The kit combines A/B/C/E in one package. **Only $9.00**

Don't Miss Out On Your Fun Time — ORDER TODAY!
S/W Studios, 900 Bway. 8th Flr. New York 10003 dept **HP 1**

DON'T WAIT - MAIL TODAY!

S/W Studios, 900 Broadway, 8th Flr, New York, N.Y. 10003, dept. **HP 1**
Please rush me the Masquerade Make-Up Kits I have ordered below . . .

Quan.	Kit/Character	Price	Postage/ Handling	Total Price
	A. Clown	$4.50 Ea.	75¢ Ea.	
	B. Indian	$4.50 Ea.	75¢ Ea.	
	C. Black Face	$4.50 Ea.	75¢ Ea.	
	D. Monster	$4.50 Ea.	75¢ Ea.	
	E. Blk. & Wht. (Disco)	$4.50 Ea.	75¢ Ea.	
	F. Chinese	$4.50 Ea.	75¢ Ea.	
	G. Master Kit	$9.00 Ea.	$1. Ea.	
	NY State residents add applicable sales tax			
	I have enclosed ☐ Check ☐ Money Order for **GRAND TOTAL**			

Name _____
Address _____
City _____
State _____ Zip _____

Allow 3 to 4 weeks for delivery. **Satisfaction Guaranteed!**

PLAY LEAD GUITAR LIKE AN EXPERT

• ROCK • DISCO • COUNTRY • BLUES • SOUL • TOP 40 • FUNK • BOOGIE • SLIDE • JAZZ

FULL INSTRUCTIONS – BEGINNING THRU ADVANCED CHORDS AND RUNS

How to play the guitar in a small combo. Covers lead and rhythm guitar. Everything clearly explained in diagram form. Improve your playing fast. Explains how to play by ear. Covers lead chords, bar chords, rhythm chords, chord progressions and substitute chords. Covers tuning, keeping time, runs, intros, endings, improvising, playing in octaves, background work, copying records, and arranging. Instant transposing explained. Change any song into any key instantly. How to invent your own runs and licks. Develop your own style and a professional touch. How to develop speed. Covers slide guitar, country guitar, blues guitar, rock guitar, soul and funky rhythms. Tips on making your entire band sound better. 28 chapters jam-packed with hundreds of dollars worth of information, dozens of photos, diagrams, and finger placing charts. Your playing must improve or your money back. Send no money! Just name and address. Pay postman $3.98 plus C.O.D. postage. Or send $4 with order and I pay postage. No. C.O.D. outside U.S.A.

Lead Man, Box 12167-H2, St. Petersburg, Florida 33733

Guitarists – Do you want to become a better musician?

Our amazing new system makes it possible At last all modes clearly explained whether or not you read a note of music! NO NEED TO SEND MONEY
This revolutionary system will be sent to you C.O.D.
Only $9.95 plus shipping
WRITE NOW: GUITARISTS
Box 8472, Ottawa, Ontario, Canada

MUSICIANS!
Amplifiers at Factory-Direct Discounts

NEWEST PROFESSIONAL TYPES WITH TWIN CHANNELS, SUSTAIN, REVERBERATION, GRAPHIC EQUALIZERS, FOOTSWITCH — FOR BASS AND GUITAR — ALSO STACKS, LOUDSPEAKERS, MORE. FREE 14 DAYS HANDS-ON TRIAL BEFORE YOU DECIDE! WRITE NOW FOR FREE INFORMATION.
ROXTON, P.O. BOX 441-M, DEL MAR, CA 92014

CASH FOR COMIC BOOKS

Do you have comics collecting dust in your attic, basement or garage? Turn that stack of comic books into cash.
★Top dollar paid for your comics★
1930's, 40's, 50's, 60's comics wanted — No collection too large or small. Send us a list: title, book # and condition.
Call or write: **COMIC DETECTIVE'S**
P.O. Box 7944, San Francisco, CA 94120 • (707) 542-7867

THE GENUINE UNI-PHOTO ID
DO NOT BE FOOLED BY CHEAP IMITATIONS

ONLY... THE GENUINE UNI-PHOTO ID ACTUALLY RESEMBLES YOUR STATE DRIVER'S LICENSE! (ALL 50 STATES) FULL COLOR–GUARANTEED RESULTS

DETAILS/25¢; for 24 hr. Proc.–send $9, photo, personal description, plus $1.00 for postage and handling to: Uni-Photo, dept. HP11D, box 6680, Moore, OK 73153

FREE OFFER!

Musician's Supply

DEPT 1
P.O. BOX 1440
El Cajon, CA. 92022

Send for our FREE CATALOG

Up to 50% off on over 1200 famous name brand items: featuring guitars, basses, amplifiers, sound reinforcement systems, mixers and the most complete line of accessories and hard to find books and albums ever assembled

NAME _____

STREET _____

CITY_____STATE_____ZIP_____

WHY NOT ME

(As recorded by Fred Knoblock)

FRED KNOBLOCK
CARSON WHITSETT

I'll take another wedding in stride
Here's another June wedding
And I'm sittin' on the bride's side again
Why did they always have to play that song
You know the one
It's funny, but we never get to sing along
Her daddy's got her by one arm
I used to have her by the other
At least until she found another lover
And then another.
Why not me
We had a real love
She just didn't think we could put it all together
Why not me
We had a real love
But in a flash she's gone forever.
Well, I think we're all here
I see Bill and Charley
No wait Eddy got smart and had a golf game
And he just had to go to it
Why did they always have to ask that question
You know the one, should I speak now
Or forever hold my peace of mind.

Why not me
We had a real love
She just didn't think we could put it all together
Why not me
We had a real love
But in a flash she's gone forever, gone forever.

And the ceremony is grand
But old lovers never get to make a last stand
And I held some rice in my hand
I let it fall to the floor
I just don't care anymore
I'll just get drunk at the reception
I won't think about her twice
I'll just say congratulations, you both look real nice, real nice.

Why not me
We had a real love
She just didn't think we could put it all together
Why not me
We had a real love
She just didn't think we could put it all together
Why not me
We had a real love
But in a flash she's gone forever.

Copyright ©1980 by Flowering Stone Music/United Artists Music/ Whitsett Churchill Music.

BIG TIME

(As recorded by Rick James)

LEROY BURGESS
JAMES CALLOWAY
SONNY DAVENPORT

Wanted to be on a stage
Where bright lights shine
On me at Carnegie.

Polished up my act
Knew the crowds would see I had the knack
And that's a fact.

Glamour and fame
Wasn't much more than a crazy game
I had to play.

Now I got my wish
I don't know if I can handle this
But I think I'm gonna win.

I'm in the big time, big time
And I know success is all mine, all mine
Big time, big time
Gonna have the best of time.

So now I'm there and an agent handles my career
Star of the Year
Following the steps of the best
Of Broadway East and West
I passed the test.

It's all too much
With the interviews, reviews and such
I'm very touched.

And it blows my mind
All the autographs I have to sign
And there's so little time.

I'm in the big time, big time
And I know success is all mine, all mine
Big time, big time
Gonna have the best of time.

I was born to funk
I was born to funk and roll
In the big time.

Copyright ©1980 by Stone City Music Co.

How to make others secretly DO YOUR BIDDING with the astonishing power of

AUTOMATIC MIND COMMAND!

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—*you* alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you $1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . . your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM $500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him $500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

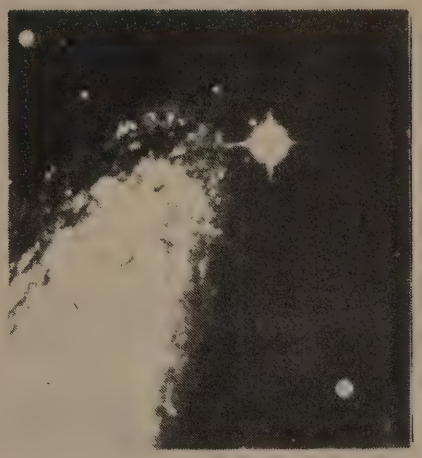
IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!



Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

RESEARCH INDUSTRIES, LTD.
3194 Lawson Blvd., Oceanside, N.Y. 11572

© R. I. LTD., 1975

MAIL NO RISK COUPON TODAY!

RESEARCH INDUSTRIES, LTD., Dept. J913
3194 Lawson Blvd., Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of THE MIRACLE OF PSYCHO-COMMAND POWER by Scott Reed! I understand the book is mine for only $10.98. I may examine it a full 30 days at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only $1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

NAME _____ *Please print*

ADDRESS _____

CITY _____

STATE _____ ZIP _____

2300 MOVIE STARS ADDRESSES

Latest Edition! Verified *Current* home addresses of top movie, TV, sports, recording, VIP's and superstars available. Send $2.00 ($3.00 outside U.S.) for list of names to:

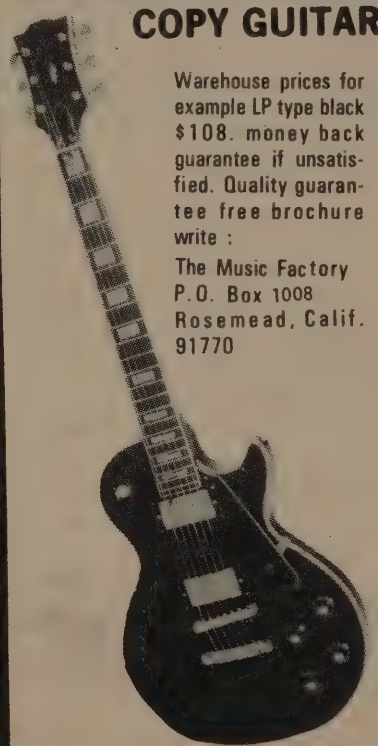
A.C.S.
Post Office Box 75151-Dept. HP
Los Angeles, California 90075

DISCOUNT MUSIC WAREHOUSE
Stones, Clash, AC DC, Who, And more of your favorite ROCK MUSIC BOOKS at discount prices. Send for free catalog. Discount Music Warehouse, P.O. Box 212H, Lindenhurst, N.Y. 11757

POEMS NEEDED

FOR SONGS
* TO BE SET TO MUSIC *
Your Songs or Poems may
EARN MONEY FOR YOU
Send Poems or Songs for
FREE EXAMINATION
Columbine Records Dept. H P
6430 Sunset Blvd., Suite 1221, Hollywood, CA. 90028

GIBSON AND FENDER COPY GUITARS



Warehouse prices for example LP type black $108. money back guarantee if unsatisfied. Quality guarantee free brochure write :
The Music Factory
P.O. Box 1008
Rosemead, Calif.
91770

SPECIAL EDITION
LEFT-HAND MODELS
AVAILABLE

ALL OUT OF LOVE

(As recorded by Air Supply)

GRAHAM RUSSELL

I'm lying alone with my head on the phone
Thinking of you till it hurts
I know you hurt too, but what else can we do
Tormented and torn apart.

I wish I could carry your smile in my heart
For times when my life seems so low
It would make me believe what tomorrow could bring
When today doesn't really know
Doesn't really know.

I'm all out of love
I'm so lost without you
I know you were right
Believing for so long
I'm all out of love
I can't be too late
To say that I was so wrong.

I want you to come back and carry me home
Away from these long lonely nights
I'm reaching for you
Are you feeling it too
Does the feeling seem oh so right.

And what would you say if I called on you now
And said that I can't hold one
There's no easy way
It gets harder each day
Please love me or I'll be gone
I'll be gone.
(Repeat chorus)

Oh, what are you thinking of
What are you thinking of
What are you thinking of
What are you thinking of.

(Repeat chorus)

Copyright ©1980 by BRM Publishing and Riva Music, Ltd., and Arista Music, Inc., c/o Arista Music, Inc., 1888 Century Park East, L.A., California 90067.

YOU BETTER RUN

(As recorded by Pat Benatar)

FELIX CAVALIERE
EDDIE BRIGATI

Whatcha tryin' to do to my heart
Whatcha tryin' to do to my heart
You go around tellin' lies
You fool around with the other guys
Whatcha tryin' to do to my heart?

You better run
You better hide
You better leave from my sight.

Whatcha tryin' to do to my soul
Whatcha tryin' to do to my soul
Ev'rything I had was yours
Now I'm closin' all the doors
Whatcha tryin' to do to my soul?

You better run
You better hide
You better leave from my sight.

Whatcha tryin' to do to my head
Whatcha tryin' to do to my head
Now I've gotta draw the line
You're not gonna take my mind
Whatcha tryin' to do to my head?

You better run
You better hide
You better leave from my sight.

I love you girl, I love you so
Can't you see it, don't you know
I can't stand your alibis
You tellin' lies, you drive me wild.

(Repeat chorus)

Copyright ©1966 by Downtown Music Company, a division of Purple Records Distributing Corp. International Copyright Secured. All Rights Reserved.

I OWE YOU ONE

(As recorded by Shalamar)

JOEY GALLO
LEON SYLVERS

Real hey!
I wanna do for you what you did for me
You gave me your love ever so tenderly.

I owe you one
You've only to ask me
There's nothin' I wouldn't do
I owe you one

(I owe you one)
Just when I needed you, girl
You came through
And baby you never asked
My credit was good
You just gave me love
You understood
I made time to love
And you knew I would
I can't help myself
I wanna do for you what you did for me
You gave me your love ever so tenderly
Oo oo I owe you one.

Copyright ©1980 by Spectrum VII Music & Rosey Music.

With REVERSE CALORIES in Speed Reducing Foods

MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK– 50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! —says Rex Adams

How would you like to shed up to TWO POUNDS OR MORE A DAY? Impossible? Perhaps. But with the startling discovery of REVERSE CALORIES–the more you eat the more you LOSE!

Over four decades ago, a medical doctor made a little-known discovery–a discovery that in certain foods REVERSE CALORIES *actually take weight from the body!*

These foods *destroy fat*, he found, and *neutralize* the effects of fattening foods–to help people shed up to 2 pounds or more daily. REVERSE CALORIES, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to TWO POUNDS OR MORE A DAY with the amazing discovery of REVERSE CALORIES in speed reducing foods–foods that permit you to EAT FATTENING FOODS like ice cream, cake, sweet snacks galore, and never worry about gaining!

WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat THREE POUNDS of food a day–the weight tumbles off you in record speed!

THIS IS DUE TO REVERSE CALORIES in Speed Reducing Foods! These foods have a MINUS value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You LOSE calories! You LOSE MORE THAN YOU'VE EATEN! These foods literally burn fat!

And they do it faster and more effectively than starvation! When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he switched her to speed reducing foods, she lost at the rate of nearly TWO POUNDS A DAY!

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with REVERSE CALORIES *destroy fat* and *neutralize* the effect *of fattening foods!* Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, *you can lose more than you've eaten!!!*

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods–and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches FAST, FAST, FAST! The reason it will–it must–work for you, no matter how many times you failed till now is simple: You see immediate results!

• **SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT!** Hundreds reported that their "spare tire" and extra chins had obligingly disappeared! These foods *prevent water-weight* gain, too! Jowls that wibble and wobble, hips that billow and surge, abdomens that undulate soon become firm–watch and see–said this doctor! In addition, he said, *you lose pounds without exercise!* "I'll take the food way to slimness . . . it's easy to dissolve that extra fat with foods," he said. *'It's no-cook cooking* all the way, in most cases–*no muss, no fuss or bother!* You can eat out–with over 100 foods to choose from–and take the menu in stride!

• **SOMETHING TO LOOK FORWARD TO EACH DAY!**—For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day–the weight tumbles off you in record speed!

• **YOU CAN SEE IT HAPPENING**—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning–*yes, each morning*–it can change that fast! Every single day you'll be sure you're reducing, as you drop up to *6 pounds immediately* and then shed weight at the rate of 1½ to 2 pounds or more daily!

• **YOU STAY SLIM PERMANENTLY!**—You'll never have to worry about regaining lost weight–and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly–often in as little as ONE DAY–with amazing Speed Reducing Foods!

TRY IT FOR 30 DAYS AT OUR RISK!

Simply fill out and mail the No-Risk Coupon. You have absolutely nothing to lose. Read the book from cover to cover for 30 full days at our risk. Fair enough? Why not send the coupon –TODAY!

Imagine the startling discovery of REVERSE CALORIES! The more you eat the more you lose...

REVERSE CALORIES BURN FAT! EATING LARGE AMOUNTS OF THEM MAKES YOU THIN!

What are Speed Reducing Foods! I can only reveal that they are certain foods all available at your corner grocery or supermarket. This doctor said they have a MINUS value calorically–they take away rather than add fat! The first hint that some foods really DO take weight from the body was discovered by this doctor in observing certain overweight patients. Those who ate these foods enjoyed a spectacular weight loss!

Just how fast this happened became clear when he realized a 240 pound woman, stuffing herself on these foods, was losing at a breathtaking speed of nearly 2 lb. a day.

It seemed impossible that a person eating 2½ to 3 lb. of food, and more, per day was losing at a rate 3 times faster than starvation! He had his secretary get out the records. Average weight loss, all cases combined, was over a pound a day!

Existing Beliefs Shattered!

"I had to reclassify foods," said this doctor. Some foods were definitely *MINUS* foods and CAUSED AN ACTUAL WEIGHT LOSS! Effects were exactly the opposite–in every way–of what you normally expect from food. You don't gain weight from eating them, you lose weight!

The calories in speed reducing foods act like REVERSE CALORIES! They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss!

You Can Lose 5-6 lbs. Immediately!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. immediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing OVER A POUND A DAY–EVERY DAY–day after day, while stuffing yourself with amazing Speed Reducing Foods!

THOUSANDS OF RADIO LISTENERS REPORTED SPECTACULAR RESULTS!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners responded, suggesting that he actually broadcast a complete speed reducing diet, giving the menus day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telegraphed their progress! A total of 26,000 participated! When he totalled up the score, average weight loss, was OVER A POUND A DAY! The notion that it isn't safe to lose over a pound a day was BLASTED, said this doctor, and the Speed Reducing Diet PROVED itself, in case after case!

• Janet B. weighed 140 lbs., instead of her ideal weight of 120. She wanted to slim down for her class reunion. With these Speed Reducing Foods, she lost 20 pounds in a week!

• D.R. was grossly fat at 205 lbs., instead of his ideal weight of 135. He could never reduce and stay reduced–until he heard how Speed Reducing Foods guaranteed speedy weight loss, while eating frequently! He tried it and lost 15 pounds the first week, 11 pounds the second week–70 pounds in 2 months, permanently! Afterward he could continue eating most of his favorite fattening foods without gaining!

• Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. With Speed Reducing Foods, she had plenty to eat –felt full all the time–and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!

MAIL NO RISK COUPON TODAY!

PROGRESS BOOKS, LTD., Dept. RD 171
3200 Lawson Blvd., Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of DOCTOR'S AMAZING SPEED REDUCING DIET by Rex Adams! I enclose $10.98 in full payment. I understand that I may examine this book for a full 30 days entirely at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only $1 good-will deposit now. Pay postman balance, plus C.O.D. charges. Same moneyback guarantee, of course.

NAME _____
Please print

ADDRESS _____

CITY _____

STATE _____ ZIP _____

N.Y. res. please add appropriate sales tax.

© P.B. LTD., 1979

SONGS & POEMS WANTED!
to be set to music. Good songs are in great demand by record companies.
MONTHLY AWARDS! FREE PUBLISHING
guaranteed to winners & on selected materials.
Mail your songs, poems, lyrics for FREE APPRAISAL
LIBERACE MUSIC
6381 Hollywood Blvd., Studio 2, Hollywood, Ca 90028

REWARD
Is what you get when you read our informative, factual booklet on records, songs, publishing, recording. Write for FREE information.
MUSIC WORLD, Box 103, Sharon, Mass. 02067

BEST BY MAIL
Rates: Write National, Box 5, Sarasota, Fl. 33578

TAPES - RECORDS

WORLD'S largest record collector's publication! 50,000 records sold monthly! Sample, $2.00. 12 issues, $15.00. Goldmine, Box 187(TM), Fraser, Mi. 48026

RECORDS! Hundreds of collectible 45's, including Sun Label. Catalog $3.00, SASE. Mail to: Markham, 13013 Southeast Forest, Vancouver, Wa. 98664

MERCHANDISE FOR SALE

FREE wholesale catalog. Rings, pendants, earrings, watches! Northway Distributors, 31 King, Dept. A6, St. Charles, Ont., P0M 2W0

HEALTH & BEAUTY

ADD 20 years to life span - free details: Prince's Beauty Report, P.O. Box 10971(A), Atlanta, Ga. 30310

MONEYMAKING OPPORTUNITIES

$500 WEEKLY! Commission mailing. Pacific, Box 1109(BJ), Lake Grove, Or. 97034

MAKE Money/Stay Home - by mail. Thousands do. Information, $1.00 and SASE to: Columbine, 1922 Perry Pl., Jacksonville, Fl. 32207

EARNING potential unlimited stuffing envelopes at home. Free supplies. Rush stamped envelope: Asperger, 680 Rosita, Los Altos, Ca. 94022

PERSONAL - MISCELLANEOUS

HANDWRITING and Personality. Free information. Dooley, 810 SE 26th St., Ocala, FL 32670

ROCK & NOVELTY T-SHIRTS
Over four thousand designs from which to select. Catalog $1.00.
THE SQUARE CIRCLE, Dept. 5
P.O. Box 6942, Afton, Mo. 63123

Learn To Play Guitar
10 complete lessons on two cassettes, plus a 40 page booklet which includes diagrams, exercises and songs that follow right along with the instructor on the cassettes. Send check or money order for $6.98 to. THE GUITAR SCHOOL, P.O. Box 8074, La Crescenta, California 91214.

ELECTRIC JEWELRY
Mini Gold-Tone "Traffic Light" Pendant, on 18" chain. Sends out many flashes of light per second. Tiny L.E.D. circuit makes it possible. New dimension in Futuristic Jewelry. Guaranteed to get attention. Battery lasts 500 hrs. Only $9.98 ea. plus 65¢ p&h. ALLAB MARKETING, Dept. LJ, P.O. Box 112, Kiamesha Lake, N.Y. 12751.

EARN A HIGH SCHOOL DIPLOMA AT HOME IN 3 MONTHS!
• Recognized diploma awarded • Open-book testing • Lowest tuition available
CAMBRIDGE ACADEMY (HP)
409 E. Osceola St., Stuart, FL 33494
CALL FREE 1-800-327-8103

LET MY LOVE OPEN THE DOOR

(As recorded by Pete Townshend)

PETE TOWNSHEND

When people keep repeating
That you'll never fall in love
When everybody keeps retreating
But you can't seem to get enough.

Let my love open the door
Let my love open the door
Let my love open the door
To your heart.

When everything feels all over
Everybody seems unkind
I'll give you a four-leaf clover
Take all worry out of your mind.

Let my love open the door
Let my love open the door
Let my love open the door
To your heart, to your heart.

I have the only key to your heart
I can stop you falling apart
Try today you'll find this way
Come on and give me a chance to say.

Let my love open the door
It's all I'm living for
Release yourself from misery
There's only one thing gonna set you free
That's my love
That's my love
Let my love open the door
Let my love open the door
Let my love open the door
Let my love open the door.

When tragedy befalls you
Don't let it drag you down
Love can cure your problems
You're so lucky I'm around
Let my love open the door
Let my love open the door
Let my love open the door
To your heart.

Copyright ©1980 by Eel Pie Publishing Limited. All rights for U.S.A., its territories and possessions and Canada controlled by Towser Tunes Inc. All Rights Reserved.

JUST CAN'T WAIT

(As recorded by J. Geils Band)

PETER WOLF
SETH JUSTMAN

Your daddy's tellin' you I just ain't no good
And ev'rything I try to be is just misunderstood
But I don't care if your daddy say it's wrong
I just can't stand to be away from you too long.
I just can't wait
I just can't wait
I just can't wait
I just can't wait
Ooh girl holdin' you so tight

Ooh girl I can't wait till tonight.
The clock up on the wall it must be running slow
Tonight when you're next to me I'll never let you go
I wish the day would hurry up and set us free
Because tonight with you is where I want to be.
I just can't wait
I just can't wait
I just can't wait
I just can't wait
Ooh girl holdin' you so tight
Ooh girl I can't wait till tonight.

Copyright ©1980 by Center City Music, 40 Mitchell, Silberberg, and Knupp, 1800 Century Park East, L.A., California 90067.

BABY I CAN'T GET OVER LOSING YOU

(As recorded by TTF)

PETER GAINES

Baby I can't get over losin' you
Baby I just don't want nobody
Just don't want nobody new
Now that you're gone, I ain't been the same
I just can't sleep at night
No-no tossing and turning, can't get no rest
Out of all my years
Boy you know you got the best
And now baby I can't get over losing you.

I can't get over losing you
Baby I can't get over losing you
Baby I just don't want nobody new.
There's a path in my world
From pacing back and forth boy
And I ain't fixed my hair in a whole week
No-no matter how hard I try
I can't fight this feeling
Come back baby without you I don't want to live
And now baby I can't get over losing you.

(Repeat chorus)

Copyright ©1980 by Mayfield Music.

Is it true the amazing secret of TELECULT POWER

AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim . . .

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you . . .

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her —out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time — commanding others to sleep, get up and come to him, talk or not talk — and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument — called a Tele-Photo Transmitter — that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands . . .

"I willed her to nod. She stood still and bent her head, I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody — high or low, ignorant or wise — all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P Dubin soon found that he could "tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR – SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there — standing before him, as real as life — was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There — smiling, with arms outstretched in greeting— stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument — your mental equipment — requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire — called a Photo-Form — then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning . . . a surprise gift of a pearl necklace, and matching silver bracelets . . . a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

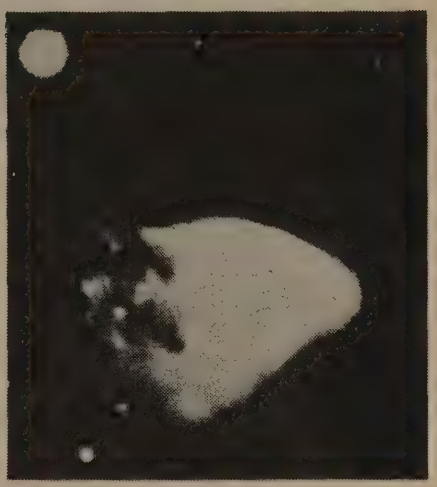
"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love . . . draw favors, gifts, new friends . . . or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others . . . men and women in all walks of life . . . worked every time . . . and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball . . . and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few . . .

- **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!
- **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with $500,000!
- **DISSOLVES ALL EVIL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

— — MAIL NO RISK COUPON TODAY! — —

ISLAND PARK BOOK CO., Dept. YT190
55A Saratoga Blvd., Island Park, N.Y. 11558

Gentlemen: Please rush me a copy of TELECULT POWER by Reese P. Dubin! I understand the book is mine for only $10.98 complete. I may examine it a full 30 days at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only $1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same moneyback guarantee.

NAME _____
Please print
ADDRESS _____
CITY _____
STATE _____ ZIP _____

N.Y. res. please add appropriate sales tax.

ISLAND PARK BOOK CO., 55A Saratoga Blvd., Island Park, N.Y. 11558

TOO SKINNY?
Amazing New Hercuplan Guarantees
A NEW SHAPE IN 30 DAYS or pay nothing!

Now turn your skin and bones into powerful muscles. How? Simply, take one-a-day Hercuplan tablets along with our scientifically prescribed meals. Don't let poor eating habits rob you of a muscular body. Start adding the weight you need to gain those powerful muscles in 30 days. Hercuplan program is guaranteed to work for you, too, or simply return the Hercuplan label for full refund. Complete 30 day Hercuplan Program is now only $5.95 Special 60 day supply only $10.98 Send to: **Rush Industries, Inc., Dept HU67F 300 Park Avenue South, New York, N.Y. 10010**

SONGWRITERS:

Send your name and address for free information on becoming a song-writer and getting your songs recorded.

NASHVILLE MUSIC PRODUCTIONS, 4701 Trousdale Dr., Studio CR, Nashville, TN 37220. Tel. 1-(615) 385-3726.

OLDIES

45 rpm records, all original artists. Write for your free catalog today.
CORNY'S RECORD SHOP
Box 166A Mason, Ohio 45040

FULL COLOR PHOTO **IDENTIFICATION CARDS**

CARD STYLES
• ALL STATES ID • STUDENT ID
• IDENTIFICATION • U.S.A. ID

Your own personal statistics to use anywhere, anytime. Heat sealed in heavy plastic.

SEND $5.00, card style, name, address, birthdate, color of hair, eyes, sex, race, height, weight, Social Security No., occupation, school, college, grade level, 1 photo per I.D. *(Face Area no larger than postage stamp).* **PRINT CLEARLY!**

2 OR MORE PHOTO ID's, $4 ea.

24 hour service—satisfaction guaranteed or money back.

FREE-blank 8x11 birth certificate incl
More details & catalog, send 25¢:

BASCCO PRODUCTS, DEPT. H–9
P.O. BOX 3461 • PROVIDENCE, R.I. 02909

SHANDI

(As recorded by Kiss)

PAUL STANLEY
VINI PONCIA

I just can't pretend no more
I keep runnin' out of lies
Lovin' you is killin' me inside
Every time I find the words to end it
Something in your eyes won't let it.

Shandi
Tonight must last us forever, forever
We say goodnight and go home
But you know me very well
And I know you
You can tell me goodnight
(Say goodnight).

We've been holding on so tight
We're afraid to let it go
Shake it loose we both could use the ride
Here's another mess I got myself in
And when you touch me you ain't helpin'.

Shandi
Tonight must last us forever, forever
We say goodnight and go home
But you know me very well
And I know you
You can tell me goodnight
(Say goodnight)
Say goodnight
When we should say goodbye
(Say goodbye)
Mmm yeah
Shandi
Tonight must last us forever
And ever and ever
We say goodnight and go home
Shandi
Shandi.

Copyright ©1980 by Kiss/Mad Vincent Music.

LOVER'S HOLIDAY

(As recorded by Change)

TANYAYETTE WILLOUGHBY
DAVID ROMANI

Not a star shone out in the sky
That very night in pitch black city
I was so damn scared
It was dark
It was so dim
It was a shame
Just then a man walked up to me and said
"Didn't I see you before?"
The lights were low and the party was so dull
Just how could he know.

Holiday
Holiday
Holiday
Celebrate.

Then we both held hands
In each other saw a chance to start a new thing
He reached deep inside of his vest
And in his hand he held a ring
Let's have lunch, picnic or brunch in the winter time
Let's disco down in a roller skating rink in Alaska town.

Holiday
Holiday
Holiday
Celebrate.

Copyright ©1980 by Little Macho Music Co., Inc. & Reddy Productions. All rights administered by WB Music Corp. All Rights Reserved.

DANCING IN THE STREET

(As recorded by Teri De Sario with KC)

WILLIAM STEVENSON
MARVIN GAYE
IVY HUNTER

Calling out around the world
Are you ready for a brand new beat
Summer's here and the time is right
For dancing in the street
They're dancin' in Chicago
Down in New Orleans
In New York City.

All we need is music
Sweet music
There'll be music ev'rywhere
There'll be swinging and swaying
And records playing
Dancing in the street
Oh it doesn't matter what you wear
Just as long as you are there
So come on ev'ry guy
Grab a girl
Ev'rywhere around the world
They'll be dancing
They're dancing in the street.

This is an invitation across the nation
A chance for folks to meet
There'll be dancing, singing, music swinging
Dancing in the street
Philadelphia, P.A., Baltimore and D.C. now
Don't forget the motor city.
(Repeat chorus)

Copyright ©1964 by Jobete Music Company, Inc. All rights reserved.

NOW—You can Live Like A King and never want again with the Miracle Power of...

OMNI-COSMICS

It's true! This hidden energy power responds at once to help you gain endless streams of wealth... control the thoughts of others... achieve protection from evil... make illness and pain disappear... and much more!

Dear Friend:

How would you like to be able to say a few words and transform an ordinary piece of glass into a MAGIC MIRROR which will produce all the riches, love, power, health and happiness you wish to create in your life?

Or how would you like to be able to say four power words to summon MAGIC SAGE who will come to your command any time you want him? Or say four other power words to help find lost people or treasure? Or nine words to heal an area of your body?

Now it's possible to do all these things and more—with the Miracle Power of OMNI-COSMICS. OMNI-COSMICS will enable you to perform the so-called "impossible" feats. With it, you will be able to attain a paradise on earth for yourself and for all those you love.

My name is Ann Fisher, and I'll tell you more about this amazing offer in just a minute, but first let me show you all the things OMNI-COSMICS will help you do . . .

- Produce money "from out of thin air".
- Make illness and pain disappear.
- Control the thoughts of others.
- Find lost people and treasure.
- Avoid problems before they arise by looking into the future.
- Win money in a horse race or a lottery.
- Travel astrally to faraway lands.
- Turn thoughts into solid material things.
- Repel black magic or voodoo attacks.
- Find your perfect mate and achieve marital happiness.

YOU WILL BE ABLE TO PRODUCE MONEY "FROM OUT OF THIN AIR!"

I'll show you how to use OMNI-COSMICS to achieve endless streams of wealth. And I'll tell you *right now* that whatever you desire, you can have—I MEAN ANYTHING—and it can be obtained quickly and easily.

You may want a new car, a new home, a swimming pool, a mink coat, a diamond ring, an exclusive apartment, a fabulous vacation, some money to clear up your debts, or an income *for life* of say $20,000, $50,000 or even $100,000.

Well now, with OMNI-COSMICS, you'll see how to materialize the miraculous things you desire . . . You can become as wealthy as you wish . . . You can live like a king and never want again! Just look:

• **POOR WOMAN WINS $100,000**—Florence, a woman in her forties, was short of money for years. I mean she was really poor. Her shabby clothes came from friends or the Salavation Army. She hadn't bought anything new for herself in many years. But six weeks after using an OMNI-COSMICS technique I showed her, a miracle happened to Florence—she won an whopping *$100,000* after buying an Irish Sweepstakes ticket.

• **FACTORY WORKER WINS $1,000 A WEEK FOR LIFE**—John R., a factory worker, was desperately in need of money for his rent, car payments and a pile of unpaid bills. He was discontented and unhappy and he could see no help in sight. But after doing an OMNI-COSMICS ritual I showed him, he bought a lottery ticket which paid *$1,000 a week for life*—enough to pay all his bills, take a long trip with his family, and build a new house!

• **STUDENT PICKS NINE WINNERS IN A ROW**—David A. needed money to go to college in the fall. He had never been lucky at the races, but he decided to try OMNI-COSMICS to finance his college education anyway. After performing the right ritual, he went to the track and picked out all nine winners and came home with a grand total of $1,600—which was enough for college that fall!

YOU WILL BE ABLE TO CONTROL THE THOUGHTS OF OTHERS—WITHOUT EVEN SAYING A WORD TO THEM!

With this Power, you can get the lover you want, change the attitude of a troublesome child, get a friend or neighbor to respond to your requests, or get a boss to give you that raise or protection you feel you deserve. You can influence a person to see it your way or do the things you want him to . . .

ABOUT THE AUTHOR

ANN FISHER, an instructor of parapsychology at the State University of New York at Albany, and a nationally recognized psychic, medium, parapsychologist and ghost hunter, is a foremost authority and investigator of the higher powers of the mind. After many years of intensive investigation, she discovered the mighty powers of Omni-Cosmics — the miraculous power source revealed for the first time in this book. Ann Fisher has displayed her psychic abilities on many radio and television programs.

. . . you can stimulate the person's memory process, move his fingers, make him do what you want, repeat the words you want him to say, and do many other things. It *does* work. *No one can resist this command power.* See for yourself:

GETS SHY BOYFRIEND TO PROPOSE MARRIAGE — Marilyn K. was in love with Kevin. They had dated for two years and were very much in love, but Kevin was shy and couldn't muster up enough courage to propose. Marilyn then tried my method of contacting Kevin's subconscious mind and suggesting that he propose. Later—out of the blue—Kevin popped the question!

WOMAN GETS PROMOTION AND DOUBLES HER SALARY—Judy K. wanted to be promoted to a new position that was opening up where she worked. She knew she could handle the job, but she needed a chance to prove herself. A few weeks after she used an OMNI-COSMICS technique to tap her boss's mind, she was called into his office and given the job. A year later, she *doubled* her salary!

What's more, with the Miracle Power of OMNI-COSMICS, you'll be able to know the innermost thoughts of people in the next room or thousands of miles away—or even what a person is thinking when you talk to him on the telephone!

USE OMNI-COSMICS TO PROGRAM A PROTECTIVE FORCE AROUND YOU!

Today we live in an age with many negative influences around us. If you believe that voc[illegible] and psychic assault does not exist in this Twentieth Century, you are incorrect. Negative forces *do* exist today and they *do* work.

Now, with OMNI-COSMICS, you can build a protective force around you so that *you will have nothing to fear at all.* That's just what John and Pamela did—and look at how they were saved . . .

• **INVISIBLE FORCE SAVES MAN FROM DROWNING**—John K., a fair swimmer, went out too far one day. When he was in the middle of the lake and there was no one in sight, he became very tired and started to sink. Somehow John, a regular user of OMNI-COSMICS, was saved. He didn't know how he got back to shore for he had felt an invisible force carrying him *over the top of the water* to land safely. OMNI-COSMICS saved him from drowning!

• **OMNI-COSMICS SAVES LIFE OF YOUNG LADY** — Pamela, a young student in one of my classes who habitually uses the protective powers of OMNI-COSMICS, was driving on a city street one day and heard a voice say "Stop or you will be killed." It was lucky she did, for another car went through the intersection at a high rate of speed. She would have been killed or seriously injured if she had not stopped.

You'll also see how, with OMNI-COSMIC protective powers, other people were able to repel a black magic attack . . . reverse a voodoo curse . . . travel with safety . . . get saved from a mugging attempt . . . and much more. THEY DID IT—AND SO CAN YOU!

SEE HOW TO USE OMNI-COSMIC POWER FOR INSTANT HEALING!

Do you want perfect health! OMNI-COSMIC healing power will respond *immediately* when you use the right power ritual. After a while, all illness and pain will disappear!

OVERCOMES SERIOUS KIDNEY AILMENT—Terry J., a dear friend of mine, had just found out that he had a very serious kidney ailment. His doctor told him that his condition would shorten his life and that he "needed rest." But two months after he used an OMNI-COSMICS health ritual I showed him, his doctors were amazed to discover that his kidneys were in *perfect working condition* and that *no signs of illness existed.*

HEALS ULCER AND IMPROVES BAD HEART CONDITION—Perry had a very bad heart condition and also a serious ulcer. His doctor wanted to remove his ulcer, but was afraid to operate because of the heart condition. But when Perry went back to his doctor after using an OMNI-COSMICS ritual I showed him, his ulcer had healed and his heart condition was greatly improved!

With my PERFECT HEALTH ritual, soon you will feel your body becoming stronger, healthier and more dynamic. I DID IT —SO YOU CAN! Just look . . .

I was told when I was very ill with asthma, that I would have to use a breathing machine three times a day for the rest of my life. My doctor told me that only one out of a hundred was ever cured of this disease.

But I refused to accept this. By tuning in my OMNI-COSMICS power, I was able to get better and eventually *cure* the asthma!

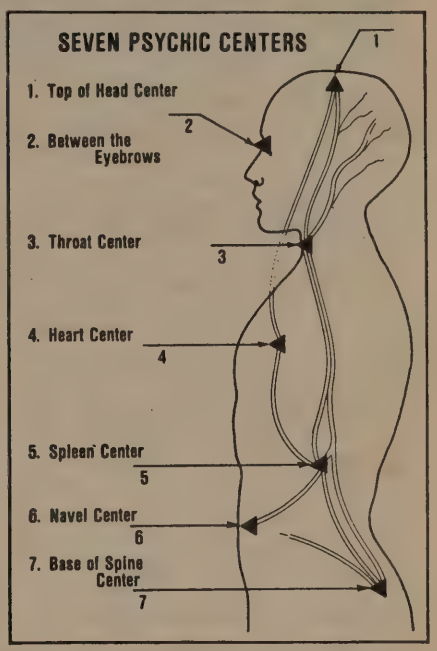
So why suffer from less-than-perfect health when you can discover how OMNI-COSMICS can be used to overcome nervous stomach, migraine headaches, skin blemishes, and insomnia . . . lower high blood pressure . . . and heal ulcers? In fact, with OMNI-COSMICS, you'll even see how to lose weight effortlessly and be more youthful with lots of energy!

MIRACULOUS WEIGHT CONTROL AND MORE YOUTHFUL ENERGY!

Yes, with OMNI-COSMICS, you can lose weight and *be thin for the rest of your life!* Look at these astonishing cases . . .

LOSES 95 POUNDS IN SIX MONTHS!—Samantha was 235 pounds at age 29. She had never had a date and was resigned to her dull life of work and watching television every night. But after using an OMNI-COSMICS ritual I showed her, Samantha lost 95 pounds and met a young man. She is now happier than she has ever been in her entire life!

LOSES 50 POUNDS AND GETS A MINK COAT—Joyce W. was 50 pounds overweight and suffered from high blood pressure, arthritis, and other ailments that kept her feeling sick most of the time. But after using OMNI-COSMICS power, she was able to lose those 50 pounds. Her health improved and she looked and felt like a new person. In fact, her husband was so proud of her new figure, he bought her a *mink coat* for her birthday!



OMNI-COSMICS RESPONDS AT ONCE!

Tap OMNI-COSMICS power *instantly* for it responds at once. You can use it, as others have, to avoid trouble, accidents and bad health . . . predict the future with 85-90 per cent accuracy . . . know when you are lucky . . . make the right decision when faced with many choices . . . and more!

With your OMNI-COSMICS ability, you will be able to tap into the spirit world and contact your loved ones, friends or people you want to meet to convey messages to you. You will be able to tap into what's going on in time and space, and pick up information about UFO's and life outside our planet earth.

YOURS TO PROVE—FOR 30 DAYS—AT OUR RISK!

See for yourself how easy it is. Try it at our risk! Fair enough? Send in the No-Risk Coupon—TODAY!

Most sincerely,

Ann Fisher

© P.B. LTD., 1980

PROGRESS BOOKS, LTD.
3200 Lawson Blvd., Oceanside, N.Y. 11572

MAIL NO RISK COUPON TODAY!

PROGRESS BOOKS, LTD., Dept. OCT51
3200 Lawson Blvd., Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of "OMNI-COSMICS: *Miracle Power Beyond the Subconscious*" by Ann Fisher! I enclose $10.95 in full payment. I understand that I may examine this book for a full 30 days entirely at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only $1 good-will deposit now. Pay postman balance, plus C.O.D. charges. Same moneyback guarantee, of course.

Name _____ Please print

Address _____

City _____

State _____ Zip _____

N.Y. residents please add appropriate sales tax.

TAKE YOUR TIME (Do It Right)

(As recorded by The S.O.S. Band)

HAROLD CLAYTON
SIGIDI

Ooh baby take your time
Come on baby
Ooh baby take your time.

You know you are just low down
You've been workin' too hard and that's a fact
Sit back and relax awhile
Take some time to laugh and smile.

Lay your heavy load down
So we can stop and take five
It seems we never take the time
To do all the things we want to yeah.

Now baby we can do it
Take the time
Do it right
We can do it hey babe
Do it tonight
Baby we can do it
Take the time
Do it right
We can do it hey babe
Do it tonight.

The love I feel for you
You feel for me
One life is all we have to live
Our love is all we have to give.
(Repeat chorus)

There are so many things for us to do and see
Let's take some time to be alone
Lock the door, turn off the phone yeah.

Copyright ©1980 by Interior Music & Sigidi's Song & Avant Garde Music Publishing, Inc. All Rights Administered by Almo Music Corp. & Irving Music, Inc. All Rights Reserved. International Copyright Secured.

ONE IN A MILLION YOU

(As recorded by Larry Graham)

SAM DEES

Love had played its games on me so long
I started to believe I'd never find anyone
Doubt had tried to convince me to give in
Said you can't win
But one day the sun came a-shining through
The rain had stopped and the skies were blue
And oh what a revelation to see
Someone was saying "I love you" to me.

A one in a million chance of a lifetime
A life showed compassion
And sent to me a stroke of love called you
A one in a million you.

I was a lonely man with empty arms to fill
Then I found a piece of happiness to call my own
And life is worth living once again
For to love you to me is to love.

Copyright ©1980 by Irving Music, Inc. All Rights Reserved. International copyright secured.

LOVE THAT GOT AWAY

(As recorded by Firefall)

RICK ROBERTS

I can't believe it
I never thought I'd see you smile again
Now that I see it
I get the same ol' feelin' back again.

I don't know how long you'll stay
It doesn't matter any way
I say a-welcome home to the love that got away
All of those so-called love affairs I had before
They only made me think about you
more and more and more
Well I guess they never knew
I was wishin' they were you ooh
They were you.

I got your number
This time I knew exactly what to do
Sometimes I wonder what made life livin' without you.
(Repeat chorus)

I've got a fever
Nothin' I've done has done a thing for me
I'm a believer
I believe that love is liberty.

Copyright ©1980 by Warner-Tamerlane Publishing Corp. & El Sueno Music. All Rights Administered by Warner-Tamerlane Publishing Corp. All Rights Reserved.

COMFORTABLY NUMB

(As recorded by Pink Floyd)

DAVID GILMOUR
ROGER WATERS

Hello!
Is there anybody in there?
Just nod if you can hear me
Is there anyone at home?
Come on, come on now
I hear you're feeling down
I can ease your pain and get you on your feet again
Relax, I'll need some information first
Just the basic facts
Can you show me where it hurts?
There is no pain, you are receding.

A distant ship smoke on the horizon
You are only coming through in waves
Your lips move but I can't hear what you're saying
When I was a child I had a fever
My hands felt just like two balloons
Now I've got that feeling once again
I can't explain, you would not understand
This is not how I am
I have become comfortably numb
I, I, I have become comfort'bly numb.

Ok, ok, ok just a little pinprick
There'll be no more aaah!
But you may feel a little sick
Can you stand up?
I do believe it's working, good!
That'll keep you going through the show
Come on, it's time to go
There is no pain, you are receding.

A distant ship smoke on the horizon
You are only coming through in waves
Your lips move but I can't hear what you're saying
When I was a child, I caught a fleeting glimpse
Out of the corner of my eye
I turned to look but it was gone
I cannot put my finger on it now
The child is grown, the dream is gone
And I have become comfort'bly numb.

Copyright ©1979 by Pink Floyd Music Publishers, Ltd., London. Published and administered in the U.S.A. by Unichappell, Music, Inc. International Copyright Secured. ALL RIGHTS RESERVED. Used by permission.

(Continued from page 29)

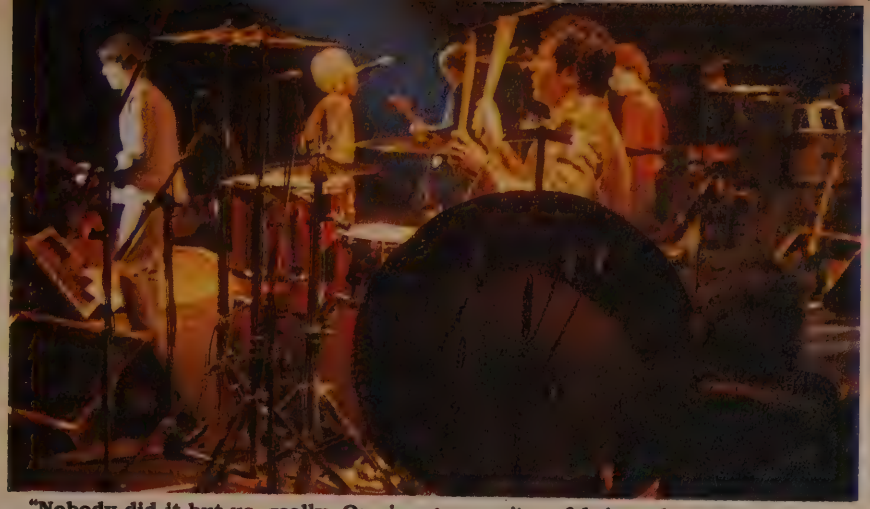
England it just seems to be more of a lifestyle for the kids. It's really something exciting in their lives when a particular band they like comes to town. It's very innocent, it's not like a groupie thing or anything like that. They all just really believe in whatever band it may be, the Jam or the Clash or us or whatever, and they really turn out for it. I think that's the biggest difference. London has always been the rock and roll capitol of the world, I guess."

In rock and roll all this talk of what's been is never as important as what's next. In the case of Blondie 'next' encompasses albums, tours, and maybe a tv special or movie one of these days. "This July we're doing an album," says Clem. "The producer is up in the air at this point. More than likely we'll record that in New York. Everyone sort of likes to record in New York, no one wants to go to a different area with a different feeling. When you have a studio like the Power Station in New York that's about as good as you can get, I guess. Although I would like to go to Sweden and work with Abba, I think that would be fabulous. They're really the best modern pop band around. Or else I'd like to go to Abby Road and have McCartney do it. I think that would be pretty exciting. But we're a real product of this New York environment, so..."

New York has something to do with the success of Blondie, in a funny way. They're part of the New York rock energy, no matter how pop and melodic they are, they've got the gut rock feel that comes from this frenetic city. "I think we're basically for real, we really are," Clem observes when I say this. "My biggest concern is the next album, it is crucial for all of us. We really want to do it right. So maybe we might take a little more time on it. So that kind of, not worries me, but there is that pressure there on everyone for the next album.

"When we finish the album we'll probably go on tour in the fall. The tour is crucial, too. I'd rather play five nights at the Palladium than one night at the Garden. I think we're really in top form in three thousand seaters. When we did the Iggy tour everything seemed so huge — like playing in the Palladium. But now I think we've adapted fairly well, I think it's about the exact size venue for a group like Blondie. I don't ever forsee us going into a huge stage production. Maybe some video work or things like that, but I'd like to stick to the basic format. Just the band playing the music. Because I mean we are very visual as we are, so like the band playing the Garden would detract from that since it's so big."

Does Clem ever miss the good old days — unloading his own drums to go in to play a two hundred seat club? "No," says Clem resoundingly, "I miss the clubs, yes, but that's one thing I emphatically do not miss, moving our own equipment. I don't think any musician enjoys that. That's really the worst thing going because it inhibits your performance. I enjoy the tension and pressure that builds up around the day of a gig when you know you've just got to go and play, you do the sound check and you leave. The best time is like the couple hours in between the sound check and the acutal gig, your body starts pumping adrenalin, it's a really good feeling, you feel sort of like superman for a little while. If you could package that and sell it, you'd be all right.



"Nobody did it but us, really. Our image wasn't prefabricated ... Debbie was what she was, I always knew what she was. I was saying Rod Stewart or Mick Jagger years ago — that's how I always thought of her, and you know it's come about."

"I do miss the clubs. There's so many clubs in New York, everyone is saying there's too many clubs and too many bands now in New York City. But I guess it's good for like the bands that are not recording but have a following, there's a lot of places to play. I imagine they make decent money, it's not just like Max's and CBGB's anymore. I think there's enough clubs in Manhattan where Blondie could do a tour of Manhattan; it would be a lot of fun. Talk about adrenalin, that would be non-stop adrenalin, that would be really terrific."

Living in New York, Clem like the other members of the band is conscious of the scene and what's going on. "If there's a band I really want to see, I'll go out. But it's unusual for me to go out just to go out. I like to go out to dinner and have a few drinks. I hang out, maybe a lot more than other people in the band. I don't go to a concert just to go to a concert. But there really are still a lot of bands that I want to see, I look forward to it. I enjoy seeing bands live, it's much better than tv. I try to go see the English bands that play in New York. I saw The Clash concert, they're great."

Clem says the next Blondie tour will be a U.S. tour first of all. "I think we'll do a tour here before we do a European tour. But we always have to keep going back to England because those are the people who really made Blondie, we owe them a huge debt. We all enjoy England a lot, I feel like home there. Sooner or later I'm going to get a little place there. That'd be real good for me. I really enjoy England. Everything seems more real there to me. I don't know if it's because it's exotic or what. I know the a&r men are always down in the club there, always looking for bands. You really sense it, if there's a buzz about a band you'll always get like ten a&r men in the poorest little club. It adds to the whole thing. Whereas, I think in New York a lot of things pass by the a&r guys, I think there's that backlash of the bands go on too late and all of that. Another thing I like about London is the gigs do go on earlier. It is sort of more civilized, in a way, if you don't want to be up until dawn. You can go to work, come home, have dinner, go to see a band and you can still go to bed by twelve o'clock, and you've got your rock and roll which is good. People go to work in England and are able to go out and get their fulfillment, go to see a band that they really want to see, have a few drinks, instead of like it being like New York. The worse thing in New York is waiting to go out to see a band. You can't go out at eight o'clock, you've got to wait till midnight to go out. Sometimes that can be a real drag, you want to go see the band but you might not want to go out like at one o'clock in the morning."

As the interview ends, Clem and I talk about New York and the rock scene here. Other members of the band have been involved in mixing, producing, recording, and otherwise helping various local bands. Has Clem any desire to do any of that? "I did produce a demo tape for a band called The Colors. They remind me of Blondie a lot. They're very raw onstage at this point in their career, but they're prolific songwriters, they have maybe fifty songs, very pop oriented, average age is like nineteen. Which is good for me to deal with, there's all those years of development left in them. Offshoot things for me with Blondie is like I'd like to have a little band on the side. I'm working on a demo, this kid I know who's a singer-songwriter who's like in the Booker T. — Steely Dan type of mold, we're trying to get a gig at maybe Seventh Avenue South, something like that. I enjoy playing. But I did produce this demo and I'm probably going to go in and produce a real single or something like that.

"I think I might be not a bad manager in a way, to help a band along. I wouldn't mind being like a Brian Epstein, Andrew Oldham type guy. I think my forte might lie in that direction, a management direction, picking and choosing the right producer and the right record label, that kind of thing. New York and London are sort of alike in that way. Because you do get the bands who've made it on the charts who like live in London and they're sort of more visible out on the scene itself. I wish there were more bands who came out of CBGB's who are making it, because I think we could have a lot more fun. But like the Ramones, for instance, are always out on the road slogging it out that we don't really get to hang out, things like that, like we used to do. I miss that."□

ROCK & ROLL HOTLINE

David Bowie — doing okay

BOWIE NOTES

David Bowie is doing okay these days, having been named one of the winners of the Muratti Prize, a top music award for best international artists, given in Italy. Other artists who also got awards like Bowie's were Joni Mitchell, Pink Floyd, and Fleetwood Mac.

In other Bowie activities, while one national U.S. magazine recently suggested he should play Frank Sinatra in the proposed film of Sinatra's life, Bowie has signed for exclusive representation with William Morris for both theatrical productions and movies. Which means Bowie now has agents in New York, London, and Los Angeles looking to make him more famous than ever.

LIVINGSTON KEEPS THE FAITH, IN HIMSELF

"I like myself a lot and I have great faith in my artistic judgement," says Livingston Taylor. "I'm very opinionated, I know what I like and I don't care if anybody else likes it or not.

"I've always been that way. There have been times in my career when people had no interest in what I do, but that doesn't change my doing it. I'm not able to be flexible in terms of where I move. If something gives me a buzz, or excites me, then I do it."

"I know what I like and I don't care if anybody else likes it or not."

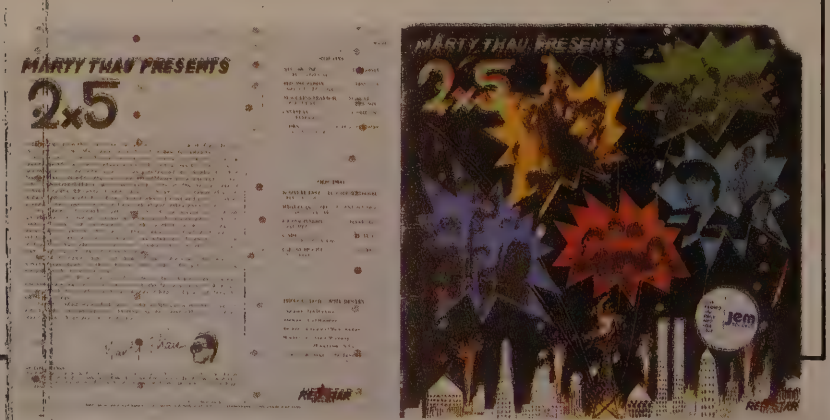
FIVE RED STARS

In the mid-1970's new wave artists discovered that most record companies were basically out to lunch (or home in bed) when it came to the new music. Record execs didn't want to venture out so late, so far downtown, to listen to such loud untuneful music — at least that's what it was really like at the time. Today, of course, those same execs are whistling new wave tunes on the way to the bank. Because they couldn't get any interest from record companies, many new wave bands recorded, pressed, and distributed their own records. Sometimes these records brought them to the attention of big record companies, sometimes they got signed to major recording contracts because of these records, and without fail, these records delighted their fans.

Now that so many new wave bands have made it, and are selling records and helping pay the salaries of the big record execs so the execs can still get home to their palatial homes in Connecticut in time for supper, one might think that the rush of do-it-yourself singles would slow down. But it hasn't. In fact, it's become a predictable part of the music biz, with local, unknown bands continuing to make their own music and press their own records.

In addition, some of the new wave bands who've come up the hard wave have turned around, and remembering what it was like, are helping younger, newer bands do the same thing. Jimmy Destri of Blondie is one of those who hasn't forgotten, and recently he, along with Marty Thau of Red Star Records, put out a compilation album called *2 X 5* which features five new bands, each performing a couple of tunes. The bands on the album are: The Student Teachers, Fleshtones, Revelons, Comateens, and Bloodless Pharaohs.

Destri and Thau are to be congratulated and applauded for sticking to the music that is rock and roll. If you want to know what's going to happen next, visit your local record store and tell them to order you a copy, you won't be sorry.



TOM ROBINSON RETURNS WITH SECTOR 27

Last year Tom Robinson disbanded his group. The Tom Robinson Band, at their end of a successful U.S. tour that concluded with a hot show at New York's Palladium. For almost a year now he's been back in London putting together a new band, writing new songs, creating a new show, recording an album, and touring in Europe. Now the new band, called Sector 27, has come to the U.S. for the first time for a short tour.

Robinson remains the front man of this band, which he formed late last year with his friend, bass player Jo Burt. Joining Sector 27 to complete the line-up are Stevie B. who will play lead guitar and sing in this his first professional band and Derek Quinton who will run the synthesizer drums and percussion.

Sector 27 have recorded their first album with the help of producer Steve Lillywhite (Peter Gabriel, XTC, Ultravox) with songs written by Robinson, Burt, and Stevie B. As yet the band doesn't have a recording deal, but hope to finalize one by the end of this year with the hope of getting the album out as soon as possible.

Since last January the band has toured throughout England and Ireland, as well as playing dates in Belgium, Greece, Norway, Italy, and Denmark. After the U.S. mini-tour dates, the band will return to Britain for a second tour, with further appearances also set in Scandinavia, Japan, and then back to the U.S. for another longer tour before the end of the year.

ROCK & ROLL HOTLINE

THOUGHTS ON HEAVEN AND HELL FROM THE NEW BLACK SABBATH

"Comparing the new Black Sabbath to the old, I think you'll find the same spiritual values reflected, whether it is a concern for what's happening to the planet, too many generals sending people off to die, or the air of mysticism the band has always presented," says Ronnie James Dio, former member of Rainbow, who has replaced Ozzie Osbourne as the lead singer of Black Sabbath.

Sabbath have just released their tenth album, *Heaven And Hell*, which marks more of the same combined with changes for Sabbath. Dio says the new elements in BS are "twofold. First, of course, is the singing. My voice is quite a bit different and that comes across right away, the second is the production."

Until this album, BS lps were produced by BS guitarist Tony Iommi, but this lp was produced by Martin Birch whose credits include work with Deep Purple, Rainbow, and Fleetwood Mac. Says Dio of Birch, "He's one of the easiest people to work with because he achieves a strong involvement with the group."

Sabbath has a world tour upcoming, with plans to present this new band to their fans. Says Dio, "I'm sure there'll be shouts for some old Sabbath standards when we play, but hopefully in time the fans will accept the new material. We'll possibly do songs which the band has never done live before but which the fans have always requested, like 'Sabbath, Bloody Sabbath'. "

ANDERSON AFTER YES

Now that Jon Anderson is out on his own after departing from his position as lead singer of Yes, he's taken on a variety of projects. The first project to reach the airways is a unique album called *Short Stories* that he's recorded with Greek experimental keyboardist Vangelis.

Anderson was intrigued by Vangelis' work and they first decided to collaborate on a single, 'I Hear You Know'. When that record hit the top ten in England, the duo decided to record an entire album. The album has been released in the U.S. on Polydor Records, and they say it is possible that if the album does well "this somewhat unusual team will work together again in the future."

"I've been on a crash collision course for awhile, so now I'm just going to take it easy..."

THE IG RETURNS

America's number one rock xpatriot seems to be spending more and more time on these shores. Iggy Pop has been living in Berlin for some time, recording albums with the help of David Bowie, and recently touring a good deal. But now he says he's back in the good old U.S.A., in fact he was in New York when we caught up with him.

"I'll have a slow summer and do things at my pace," said Iggy of his present and future plans. "I've been on a crash collision course for awhile (with tours in America and Europe), so now I'm just going to take it easy and write a succession of singles, or albums."

Helping Iggy write songs these days is Patti Smith Group guitarist Ivan Kral who's been on tour with Iggy, worked on his last album, and seems to be a permanent fixture in Iggy's line-up.

JIM CARROLL, LOST AND FOUND

"When I go onstage, I do songs which are very personal," says Jim Carroll whose first album, *Catholic Boy*, has been released on Rolling Stone Records. "All my vulnerability has to be put across to deliver them right, and it takes a lot out of me physically and mentally. It's not like just going out and jamming around and playing some songs. I really get lost when I'm onstage sometimes, and it's incredible, a great feeling. I can't just go through the motions."

Carroll was best known for his poetry, especially his book 'Basketball Diaries', before he formed a band and recorded his first album of rock songs. "Kids like rock and roll more than poetry," he observes, "because you can't fool kids about the heart. They know when you're lying. They spot it right away. Rock and roll is still too young to really have figured out how to lie yet, and that's what appeals to me."

(Continued from page 41)

people to want you. The only times I really don't like it are when I don't feel well, ha ha ha, and someone starts bugging me ... or if I'm with my family who I rarely get to see and a bunch of kids come down to my parents' house and I end up having to sign a million little scraps of paper for everyone's cousin. That's kind of a drag.

"It's getting to the point now where with all the coverage we've had lately fans have started doing amazing things to get at us and Nancy and I can't even go outside our hotel room without being escorted. It's quite a strange life."

At one time, every woman who stepped on a stage either sang or shook a tambourine...

One of the reasons the Wilson sisters were able to pull their personal lives together and be able to go into the studio and record *Bebe Le Strange* was the closeness and support they gave each other. "I think we probably saved each other in a lot of cases," said Ann. For instance, the day my relationship broke up and I left Michael, I just left very spontaneously — I had no place to go but I just knew I had to leave and Nancy took me in. I moved in and ended up living with her for six or eight months. She just gave me a room in her house, you know, it's just something family would do for family. I'm sure lucky to have her.

"I'm through having romantic relationships with people in the band, it's just too much for my head. But it's hard to generalize too — what if I were to fall in love with one of these fellows? I couldn't not follow my heart just cause he was in the band. But I'm really guarding against it now, I just want to find some nice guy, some nice accountant or lawyer."

Talking about the music, Ann said the new album is, above all, less serious. "We're still serious about our music, but there's more humor in it now. We can laugh at ourselves a little bit more, the music has a better thread of multi-leveledness in it where you hear a song and it's not only this serious song, but it can be taken on a couple of levels. The group is really a lot tighter and a lot cleaner, there's so much less tension within the group, it's just so much more fun to be in the band now.

"None of us pin it all on Roger Fisher — we still love Rog like a brother. What made him leave wasn't a personal thing, it was a musical thing. Rog will probably get along really well on his own and be a lot happier, too, but the group is just so much more fun. And it's smaller so we feel closer. I'm not trying to paint an idyllic picture; we still have our little rows but it's nothing like the quiet undercurrent of tension we used to have."□

Neal Preston

"We're still serious about our music, but there's more humor in it now, We can laugh at ourselves a little bit more..."

Neal Preston

"At the beginning no one knew quite what Nancy and I were made of, or how to market us properly, so of course we had to go through the inevitable situations — guys who wanted us to wear little bikinis and pose like little chickie-poos."

ROCK & ROLL HOTLINE

MONDAY IS GOOD DAY FOR THE BOOMTOWN RATS

The phrase 'I don't like Monday's' seems to have struck a universal chord, despite the tragic events that first elicited it. The Boomtown Rats' song of the same name has been a hit for them in some countries, and gotten them attention in others. In fact, Bob Geldof, BR lead singers, was recently given two awards by the British Academy of Songwriters, Composers, and Authors sponsored by the British Performing Rights Society. The awards were for the Rats' single of the song as 'Best Pop Song' as well as for the 'Most Outstanding British Lyric'.

In addition, the startling video tape master-mixed by Geldof and shown half a dozen times here in the U.S. on various rock tv programs in the last six months, has also come up with honors. The tape, which depicts the band singing and playing the song amidst cut-aways to life at home and British school children in uniform, is perhaps the only video promo tape that suggests video can be a medium for rock expression. Recently this tape won an international competition, competing with over a thousand other video tapes from seventeen countries. The tape was honored by the U.S. Festivals Association in Chicago for 'Creative Excellence'.

The Boomtown Rats take top honors.

ALICE AND THE GREAT WALL OF ROCK

"It's like reading my early press raves. I never realized I had so many fans across the Great Wall."

"I was reading the Chinese newspapers, getting in shape for my new tour, when I noticed they really know about rock and roll," said Alice Cooper. "The Shanghai newspaper, 'Wenhui Bao' (actually I found out about it through UPI) had a marvelous article about Western rock and roll. They called it 'low, decadent, and pornographic music ... demoralizes people and sabotages social customs. Some people take this coarse, low quality, decadent pornographic and strange music as light music.' "

Having made the point that the Red Chinese don't like rock music, even if they do like our computers, missiles, and politicians, Alice went on to note, "It's like reading my early press raves. I never realized I had so many fans across the Great Wall. None of my records have been released over there, so my fame is just occidental."

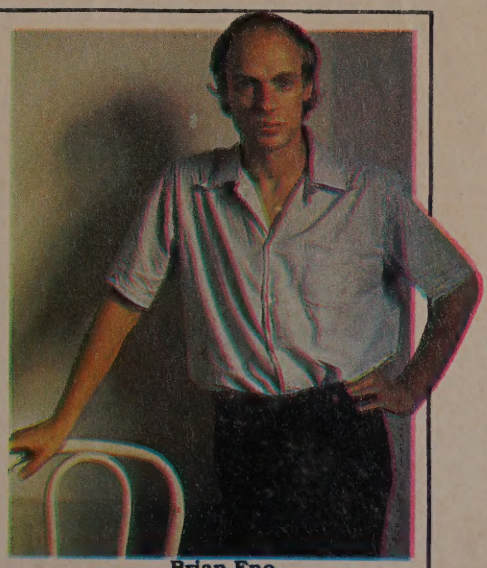
According to Alice, the Chinese newspaper in Shanghai, was most upset because this kind of rock was played in hairdressing salons. "If they get this upset about good old rock and roll, disco will blow their collective minds," said Alice, adding that he's instructed his management to book him a tour of China.

ENO HELPS HASSELL WITH POSSIBLE MUSIC

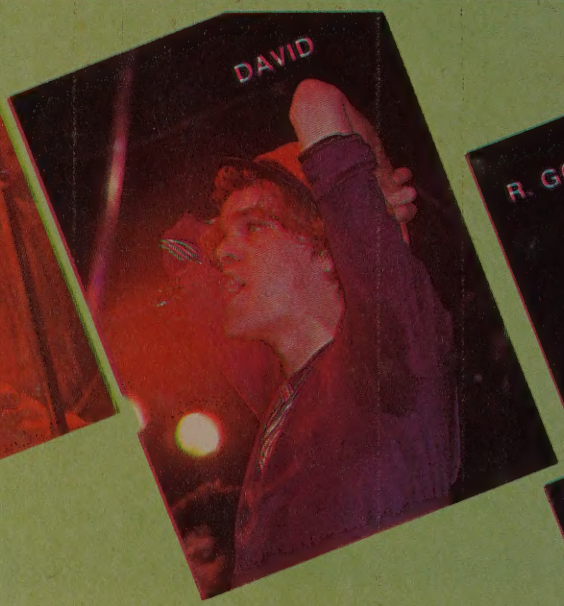
"My first contact with the extraordinary music of Jon Hassell was during a hot New York summer, when I bought his album *Vernal Equinox*," says Brian Eno. "It was initially just one of a large number of records I bought to acquaint myself with what was going on in New York that we in England hadn't heard about yet. As the weeks passed, and as the temperature rose, I found myself playing the album more and more: it became a feature of my environment somewhat analogous, in mental terms, to the air conditioning."

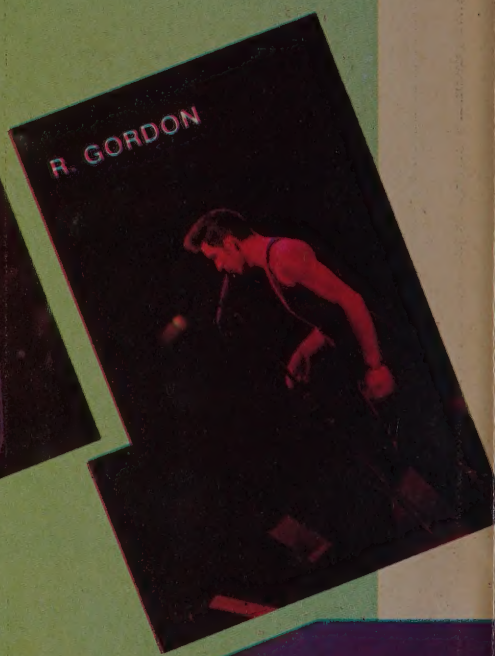
And so the ever adventurous Eno has embarked on a voyage with Jon Hassell into what Hassell has chosen to call 'the fourth world'. The result is their plastic collaboration, *Possible Musics*. The combination is interesting, since while Eno was leading the rock avant garde in Roxy, with Bowie, and onwards with the Talking Heads, Jon Hassell has been working and studying with Karlheinz Stockhausen, Terry Riley, and Pandit Pran Nath. (As well as winning a grant from the National Endowment for the Arts).

Sez Eno, "Jon Hassell invented the term 'Fourth World' both to describe his music and as a general term applicable to other global-minded work. This evokes the optimistic notion of a trans-cultural harmony beyond the divisions and competitiveness we are now part of, and the music stands as a precursor of that condition — giving us a sense of how that might feel, should it ever come to pass, and preparing us to deal with it joyfully rather than defensively. I am reminded of Thomas Mann's statement "Art is to the community as the dream is to the individual". Hopefully Jon Hassell's dream will prove to be prophetic."



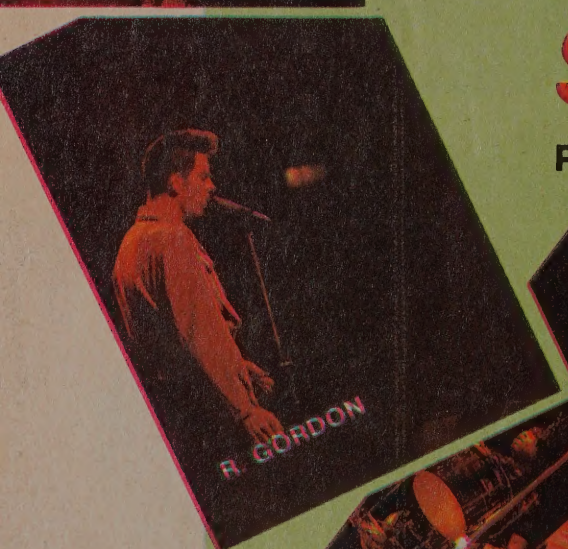
Brian Eno





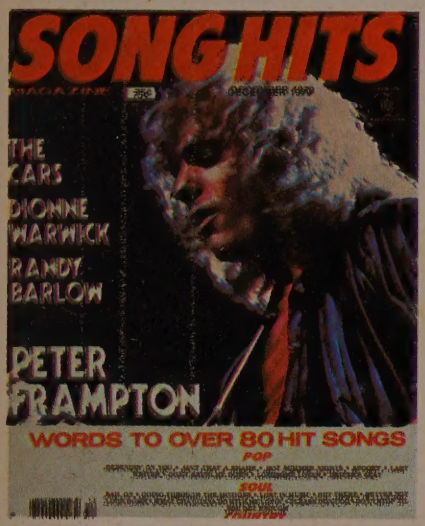
LIVE ON STAGE

PHOTOS BY GARY GREEN

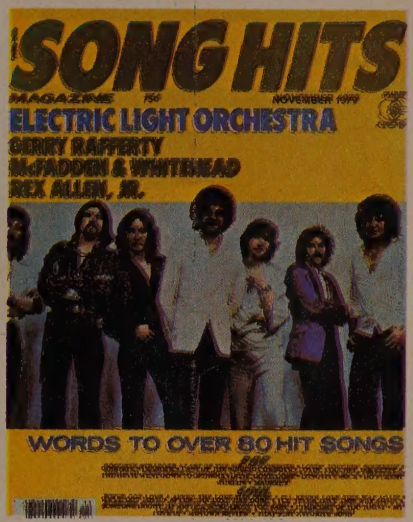


SONG HITS

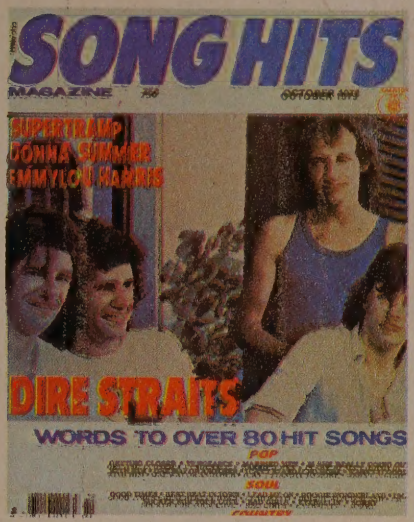
BACK COPIES



Dec 79

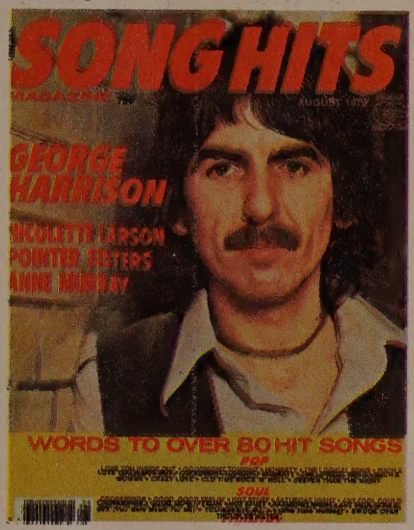


Nov 79

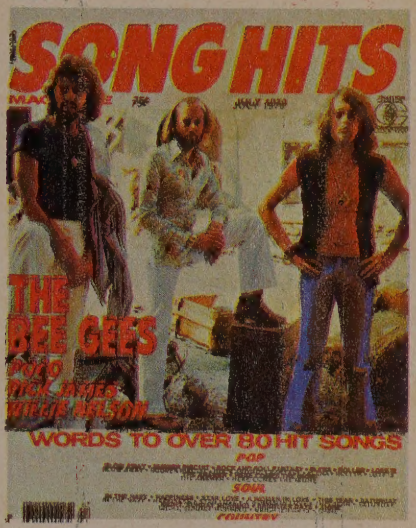


Oct 79

Sept 79



Aug 79



July 79

January, 1979

Pablo Cruise
Eddie Money
Deniece Williams
Ronnie Milsap

February, 1979

Exile
Walter Egan
Sylvester
Barbara Mandrell

March, 1979

Linda Ronstadt
Ambrosia
Chaka Khan
Bobby Bare

April, 1979

Jethro Tull
Chicago
Diana Ross
Waylon Jennings

May, 1979

Queen
Eric Clapton
Gladys Knight
Bill Anderson

June, 1979

Rod Stewart
The Doobie Brothers
Village People
Eddie Rabbitt

also available

75¢ per copy
$4.00 any six
$5.00 any nine
$6.00 all twelve

See the subscription ad in this issue

SONG HITS, Dept. HP 1180
CHARLTON BUILDING, DERBY, CONN. 06418

Enclosed is $..... (Canada Add 25% - 50% Foreign)
make checks or M.O. payable to Charlton Publications Inc.
Please Print

Name.....

Address.....

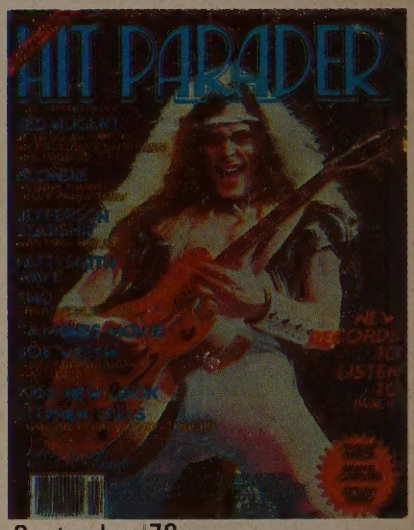
City..... State..... Zip.....

- ☐ Dec 79
- ☐ Nov 79
- ☐ Oct 79
- ☐ Sept 79
- ☐ Aug 79
- ☐ July 79
- ☐ Jan 79
- ☐ Feb 79
- ☐ March 79
- ☐ April 79
- ☐ May 79
- ☐ June 79

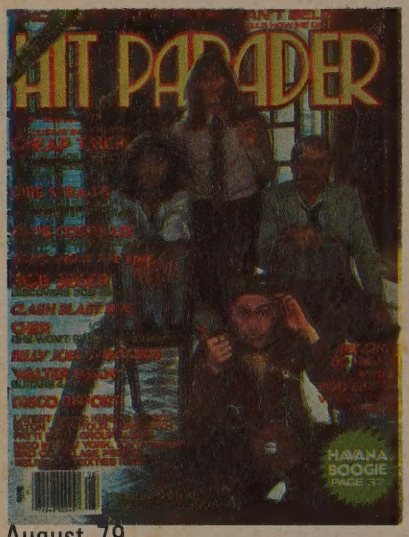
HIT PARADER BACK COPIES

November 79

October 79



September 79



August 79

July 79

June 79

December, 1979
Kansas' Rock And Roll Destiny
Hit Parader Interview: Peter Frampton Part II
Wings — New Album, New Band
Aerosmith 80
The Cheap Trick Story

January, 1980
Kiss Rock Madison Square Garden
Led Zeppelin — On Location In England
Nick Lowe's Opinion Of Rock
Blue Oyster Cult Step Through The Looking Glass
In Style With David Johansen

February, 1980
Robert Palmer's Secrets
On The Road With Kiss
Queen — Live Killers On Tour
The Cars Speak Up For Rock And Roll
Hit Parader Interview: Discovering ELO
Charlie Daniels Talks About His Music

March, 1980
Perry Quits Aerosmith
Why Do The Critics Hate The Knack?
The Who And The Mod Movement
Led Zep Remain Unchallenged
Eagles — The Long Run

April, 1980
Debbie Harry Dreams
Fleetwood Mac Tell New York About Tusk
Cheap Trick — Rick Nielsen Gets Up Before Noon
An Inside Look At Journey's New Line-Up
Steve Forbert Explains Where He's At Now

May, 1980
Police Report
Foreigner Bust The Sound Barrier
Ian Gomm Holds On
New Aerosmith On The Line
Boomtown Rats — It's A Question Of Honesty

also available

$1.25 PER COPY
$6.00 ANY SIX
$8.00 ANY NINE
$9.00 ALL TWELVE

If you are ordering back issues why not consider a money-saving subscription? See the subscription ad in this issue.

HIT PARADER, Dept. HP 1180
CHARLTON BUILDING, DERBY, CONN. 06418

Enclosed is $..... (Canada Add 25% - 50% Foreign)
Please rush me the following back issues:
Make checks, M.O. payable to, Charlton Pub, Inc.

Name.....

Address.....

City.....*State*.....*Zip*.....
(Please Print)

☐ Nov. 79 ☐ Dec. 79
☐ Oct. 79 ☐ Jan. 80
☐ Sept. 79 ☐ Feb. 80
☐ Aug. 79 ☐ March 80
☐ July 79 ☐ April 80
☐ June 79 ☐ May 80